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DEATH OF H. G. HIBBERT.

Dramatic Critic, Theatrical Chronicler and Good Friend.

We of "The Era" mourn the loss of our Managing Editor, Henry George Hibbert, who died in a nursing home on Friday evening. To those of us who worked with him intimately it had been evident for some time that he was a sick man. He refused, however, to give up and take a rest, and with wonderful courage and will-power cheerfully struggled on until a week before his death.

We remember him first as our Birmingham correspondent. Coming to London, he did special interviews and other work for the paper for a long period. Many years after—about eighteen months ago—he returned to "The Era" as Managing Editor. In the interval he had been proprietor of "The Music Hall," and dramatic critic, or written theatrical gossip and news for several papers. He was the author of those two well-known and interesting books of reminiscences, "Fifty Years of a Londoner's Life" and "A Playgoer's Memories," and his knowledge of the world of entertainment was unrivalled.

His fondest wish of late was, I think, to retire from the London he knew so well, and had loved so much, settle down in a country cottage, and work at his leisure on another book he had in mind.

He was the kindest and most genial of men, and we at "The Era" have lost a very good friend.

The Funeral.

There will be a funeral service at St. Ethelreda's, Ely-place, Holborn, to-day (Wednesday) at 10, prior to the interment at Wandsworth Cemetery.

A PERSONAL TRIBUTE.
By H. Chance Newton.

"They say 'Time flies!' Ah, no!
Time stays—'tis we who go!"

Thus wrote an obviously sane poet; and now, alas! it has fallen to the lot of several of us of his own profession to lament the "going" of another of our band; indeed, one of the most hard-working of us—namely, Harry George Hibbert.

Like many who have gone before and like many who will go after, our confrère undoubtedly hastened his end by overwork. He was yet in his early sixties; and that is no age nowadays, when the only proper and safe thyroid gland, Enthusiasm, helps to keep so many living to a grey, if not always a green, old age.

His Voluminous Versatility.

Criticism, chronicling, reminiscences, interviewing, sub-editing, editing, and even a mass of press agency (or publicity) work, poured forth from him. Those of us theatrical journalists who know the value of certain "works of reference" have reason to regard with gratitude Harry's remarkable "cast" chronicles and programme tabulations to William Archer's fine critical volumes entitled "The Theatrical World"—so long discontinued, but still so necessary to the industrious and earnest tiller of the theatrical soil. Thirty years have passed since Hibbert compiled these splendid appendices for Archer, and as I look at them now upon my shelves, I feel, as I have often felt, that I would give something for anyone who would bring those analyses of casts and playbills down to date.

In point of fact, Harry Hibbert's strong points in these matters were his plodding, painstaking research, and his almost flawless accuracy. He was a born researcher and reminiscencer; far be/er in such affairs (in my opinion) than he was a dramatic critic. As I hinted above, he had a genius for the technical.

That he was also a raconteur of keen perception and no little humour was proved abundantly by his two valuable volumes of reminiscences, respectively entitled "Fifty Years of a Londoner's Life" and "A Playgoer's Memories."

It is, perhaps, fitting that I should be given the privilege of writing this memoir of my lamented confrère, for I had known Harry (the name by which we always called each other) for more than half of his 60 odd busy years. Yes, right on from the time he came to London, and began to work for the "Sunday Times," and also to do every conceivable work for "The Era." Of the latter old-established periodical (for which I, too, have had the honour to write so lavishly) poor Harry became the editor some months ago.

In Harry Hibbert's early London days he and I met regularly, mostly then in variety theatres and haunts, for he was then engaged in editing

[Photo by Cavendish Morton.

Henry George Hibbert.

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DEATH OF H. G. HIBBERT.

(Continued.)

(and I think he afterwards ran) "The Music Hall."

This smart little paper was wont to engage the energies, sometimes fitful energies, of Frank Alport (who used to be known as "The Leaf") and J. Barnes, another genial "Bohemian," generally labelled "Barney."

Harry and Hugh Jay.

It was during his connection with "The Music Hall" and with variety Press work generally, that Harry became acquainted with that remarkable but eventually self-misguided genius, one of whose several names was Hugh Jay Didcott.

I apply the word "genius" purposely to "Diddy" (as most of us called him) because I always found that, in his music-hall agency work especially, in his judgment of "turns" and "acts," and in his working up the salaries of his clients "Diddy" was a genius, or he could be when he liked. And I can testify to this, for I had known and been more or less concerned with him in most of his ventures—theatrical, variety, agency, and from my boyhood's days.

Harry Hibbert and "your old father" (as the Russian-Jewish "Diddy" always described himself) became great cronies, almost inseparables. I have often been with them when they have talked music hall history till all was blue. That is always excepting the times when "Diddy" talked Shakespeare to us, for our smart Semitic friend knew that bard verbatim!

There is no doubt that Hibbert, with all his inside knowledge of theatres and music halls, learned a great deal from "Hugh Jay Didcott," although he didn't know Diddy's own private theatrical, and e'en comic singing career, as *I* did.

I have always been glad to remember that when the wonderful and versatile Didcott "came a cropper"—that is, when his increasingly autocratic manner caused him to split with the late "Syndicate" magnate Newson-Smith, and stopped his work for the Oxford, the London Pavilion, Tivoli, &c., one of the very few of us who stuck to the once great but then poor old fallen agent, was Harry Hibbert. Indeed, Harry did a great deal in those days of adversity for "your old father."

His Interesting "Collection."

Yes, Hibbert was a theatrical and music-hall enthusiast, if ever there was one (and I'm a bit of a one myself!). His Gray's Inn chambers (once belonging to W. S. Gilbert and afterwards to Henry Sampson, who founded the "Referee") were full of old music-hall songs, especially of those with the old-time Concanen and other coloured frontispieces, with portraits of Leybourne Vance and other "comiques"—both "mammoth" or "lion"—as the varying label then was. Hibbert also possessed many interesting and valuable books, engravings, prints, portraits, &c., of theatrical import, ranging from the present time back to the so-called "Palmy Days."

Poor old Harry! Many a time has he rushed at me, announcing in his vigorous manner that he had just "snapped up" some precious theatrical or variety souvenir or relic! In fact, the very last time we met, a few days before his fatal illness, Harry, bubbling over with enthusiasm, proudly announced that he had just acquired a certain long-out-of-print illustrated set of theatrical volumes.

And then he deviated (as he often did) into arguing volubly with me over "Sweeney Todd," "Maria Martin," and certain other "blood-and-thunder" plays, concerning which I used to tell him (and I think with truth) I knew much more than he did.

Poor old Harry! As is the case with most men—especially when they are two of a trade—and also chance to differ doctrinally—there were times when we did not—or could not—see eye-to-eye, as the saying is. We argued a good deal every time we met, which was every few days. On those occasions we agreed to differ, not only on theatrical matters, but even theologically.

Harry's Wonderful Faith.

We never quarrelled, however. And more, there is one thing for which I always honoured, and always shall honour, Harry Hibbert, and that is the sincere and unshaken way in which (in all my experiences of the sort concerning him) he always stood up for the faith which was in him. In his case it was the Roman Catholic faith. It is a fine, but alas! not too frequent a thing in these days to find a man ready to fight for his religion.

And so passes another comrade. Another has fallen out of our ranks

(Continued on page 6.)

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WANTED, March 17, 21 (?), 28 (?). Wire for Monday, March 17. Repertory of modern and costume plays. HILARY BURLEIGH, Palace Theatre, Weston-super-Mare.

"MISS LANCASHIRE, LTD."
"MISS LANCASHIRE, LTD."
The Famous Laughing Musical Farce.
Full No. 1 Company, including Miss IDA REVELL.
WANTED, to oblige a Manager, March 24, March 24.
New Songs, Dresses, and Scenery. Returns far above average shows. This, Oldham; next, Seacombe.
Wire or write, house address, REVELL, 29, Waterloo-street, Oldham.

WANTED, Monday next, to follow Grand Theatre, Gravesend. The well-known Concert Party, THE ROMANYS.
In a Musical Comedy Entertainment; 5 scenes, 14 people. Beautifully dressed and mounted. Cast includes Syd Kerns, Jack Edrick, Rita Bartlett, Joan Geering, and the Six Manchester Mites.
Wire, printing ready, AYNESWORTH, Grand Theatre, Gravesend.

WANTED, Monday next. Unexpectedly vacant. Also Mar. 24.
Brilliant Musical Comedy Revue, in 7 scenes, entitled "HELTER SKELTER."
Book by George Arthurs.
Cast includes Jack Murray, Roy Jefferies, Emmie King, Joyce Neville, Clement Charles.
This week, Queen's, Poplar.
Wire, R. SHAW.

WANTED, Mon. next, Wanted, Mon. next, Precede Woolwich, for DONALD KEIR'S Musical Comedy Revue, "UP THE RIVER."
23 Artists seen and heard.
Wire, KEIR, Hippodrome, Eastbourne.
House Address, 65, Pevensey-road, Eastbourne.

CHARLES MACDONA'S COMPANIES.
WANTED, Theatres, BERNARD SHAW REPERTORY.
EASTER WEEK (April 21) (down South if possible).
Also April 14 (?), 28 (?), May 5, Aug. 4.
"QUALITY STREET."
June 2, 9, 16, July 7, and on.
"SECRETS."
Sept. 1, 22, Oct. 13, 27.
CHARLES MACDONA, 10, Charing Cross-road, W.C.

WANTED, Theatres.
"THE LIKES OF HER."
Charles McEvoy's Great Success from the St. Martin's Theatre.
By arrangement with Reandean, Ltd.
March 31 possibly vacant through transfer. May 5 (London and South).
Also various Autumn Vacancies.
LAURENCE & WEST-SYMES, Winter Gardens, New Brighton.
Next, County, Reading.

THEATRES WANTED.

SIR CHARLES HAWTREY'S
Famous Farcical Comedy, "THE PRIVATE SECRETARY."
WANTED, April 7, 28, also Autumn Dates.

MRS. BRANDON-THOMAS'S COMPANY, "CHARLEY'S AUNT."
WANTED, May 26, September 8, 15, 22, 29.

By arrangement with Mr. Robert Macdonald,
"PEG O' MY HEART."
WANTED, August 11, 18 (Scotland). Sept. 15, 22, 29.
AVERY HOPWOOD'S new comedy, "BACHELOR HUSBANDS."
Produced Feb. 25 at D.P.T., Eastbourne. Prior to West-End production.
Unanimous opinion: A Big Winner.
Autumn bookings include:
R.C.T., Liverpool.
T.R., Newcastle.
L.T., Edinburgh.
King's T., Glasgow.
For vacant dates, Address, CECIL BARTH, 37, King-st., Covent Garden, W.C.2.
For other Theatres Wanted see Displayed Wanted Section.

ARTISTS WANTED.

WANTED, smart young lady Vocalist (Contralto); strong voice and personality essential, and of Bohemian kind, to join gentleman Pianist; terms shares. Apply, BOOTH, 28, Brendon-street, Crawford-place, Edgware-road, W.1.

WANTED, Artists who wish to fill odd weeks and can work on small stage. Send lowest terms to CARLTON, Regent Picture House, Hounslow.

WANTED Known. We procure engagements and teach Voice Production, Stage Dancing, Elocution, Film Acting. Established 1896. FRANK PERRY'S AGENCY, 145, Wardour-street, W.

ARTISTS' WANTS.

WANTED Known, LITTLE DANDO, 3ft. 8in., vacant for revue or s.de show. A sure draw. Every entrance a scream. Also Panto. March 17 and on. Coms., Freckenham, Ely, Cambs.

MUSIC HALL ARTISTS' WANTS.

WANTED Known, best offers, Monnext, and on, CISSIE CAVE, interesting Comedienne and Expert Dancer. Wire, 62, Kenelm-road, Small Heath, Birmingham.

WANTED Known, PERCY CURRY, Comedian, at Liberty Monday, Halls, Revue. Wire, Albion Hotel, Stockton-rd., Sunderland.

WANTED, by GILLIN, Vent., Mar. 17, 24. Wire, Pavilion, Barnsley. Make your comedy safe.

WANTED, Monday and Easter, TWO DANIELS all-round niggers. B 105, Sherbourne-road Birmingham.

WANTED, Monday next, CELLSUS and CO.
Super Cinema Controllers looking for that "right kind" of Act should secure this magnificent attraction. Atmosphere, appearance, the King's English, quality dressing, beautiful effects, unique comedy, really some exceptional illusions, plenty of material, and change of programme.
CELLSUS and CO.
will pack you out. Permanent address, 80, Radford-road, Leamington Spa.

WANTED, Monday and March 24, BALLARD (Bert) and GILBERT (Grace), artistic vocal vaudevillians; refined comedy, fiddle, yodelling, harmonising. Wire, Scala, Darlington, or 26, Unionrow.

WANTED, Monday next, by TOM MOSS and ETHEL ORRELL, Character Vocal Entertainers. This, Gnoll Hall, Neath. Wire, to save time, 26, Alfred-street, Neath.

WANTED, March 17, 24, 31, the Famous 4 Christies.
Own spectacular scene and effects.
Wire, HIPPODROME, KEIGHLEY.
Next, 3, Oxford-st., Barrow-in-Furness.

WANTED Known, TED E. WOODE, in a Potpourri Act. This week, Concert Party. Next week, Concert Party. Vacant March 31. Agents communicate. P.A., Ellenbrook, Boothtown, near Manchester.

WANTED Known, REILLY and BUSONI, Vent. and Musical Act. Booked singly or in conjunction. Successful, original, attractive. Wire, 101, Sultan-street, Accrington. Also March 17, 31, on.

WANTED, by REILLY and BUSONI, Vent. Vocalist and Musician, Concertinist Pianist; offers for resident summer concert party considered. Produce or manage. Add., 101, Sultan-street, Accrington.

WANTED, Monday, 17 and 24, TWO McCUSKERS, Comedians, Dancers. Princess Theatre, Dundee. House, c/o Peddie, 42, North George-street.

WANTED Known, BRENT BROS., a clean, strong comedy acrobatic act, wish to fix summer tenting season. This week, Victoria Theatre, Dundee.

WANTED, Monday next, THE BELLINIS, Sensational Equilibrists and Daring Aerial Gymnastic Speciality, also Vacant March 24, April 7, 14 (to precede and follow Imperial Palace, Canning Town). Wire for Monday to 82, Egremont-road, Exmouth, Devon. Distance no object.

WANTED Known, vacant Mon. and onwards, Violet Nuva and Co., in a musical mélange, including Thos. Lucas, the famous baritone (Stoll Tour); good dancing; and ladies' Banjo Trio; 4 ladies, 1 gent.; own curtain and tabs. Wire, NAVA, 17, Rydal-st., Leicester.

WANTED Known, THE WILLENORS, Twentieth Century Comedy Cyclists, Vac., March 24 31, April 7, 14. Originality counts. Read this: "A clever act is presented by the Willenors, the Twentieth Century Comedy Cyclists, who are both original and humorous, their antics causing great hilrarity." — Vide "Weymouth Press." Wire or write, this, 72, Angell-road, London, S.W.; next, Alex. T., Pontefract.

WANTED, Immediate Dates, shares or salary, CHARD'S CANINE WONDERS; 16 minutes' wonderment. 21, Booth-street East, Manchester.

CIRCUS ARTISTS' WANTS.

WANTED Known, AGUBE GUDZOW, the Fearless Cossack Rider. The only Real Cossack Riding Act in existence.
Address, 98, Hackford-road, Brixton, S.W.

WANTED Known, WALTER ALLEN, Clown and Agoneste, with good entrées and dresses; at lib. Mar. 17, on. Address, 34a, Hayles-st., Southwark, S.E.11.

MUSICIANS WANTED.

WANTED, Pianist-Conductor, for first-class Picture Theatre, within 40 miles London; must be familiar with arrangements of Tavan, Mounton, Alder, and all standard overtures; five in orchestra inclusive; non-union; library supplied. Hours (including Sundays) 45. Only first-class men need apply. State salary; permanency. No stamped envelopes. MEN WHO ALLOW DRINK TO INTERFERE WITH BUSINESS NEED NOT TROUBLE TO ANSWER ADVERT., AS THEY WILL NOT BE TOLERATED. Box 374, "The Era."

WANTED, Violiniet, Rep.; must be good player. Call, PICTURE HOUSE, High-road, Leyton, Friday morning, 10 o'c.

HIPPODROME, GLOUCESTER.
WANTED, to open March 24, fully experienced Repet., to lead when required; M.U. Apply, with age and refs., to MORRELL, M.D.

WANTED, first-class Leader-Violiniste, for seaside café; able to sing foxtrots; also Repetiteur. Box 380, "The Era."

WANTED, Violin (Leader), also Drummer (with Tymps.); audition Friday, 4 p.m. N. SHAW, M.D., Stockwell Palladium, S.W.

WANTED, Violinist (Lead); also 'Cellist; trio; evenings only; own library pref.; must fit pictures; good men only apply. Lowest salary, refs., and pars. first letter, for permanency, MANAGER, Olympia Cinema, Tredegar.

WANTED, Violin-Leader and Baton, Monday next, Coliseum Theatre, Shoreham, Brighton; must have first-class library; pictures and variety; evenings only. Give full particulars last two engagements and lowest terms; permanent.

WANTED, Leader (not M.D.) for small Cinema, S.E. London; evenings only. Lowest terms and particulars to Box 385, "The Era."

WANTED, Violinist Leader, to open Monday, March 24; must be good soloist and well experienced in high-class programmes (no Sundays); audition Thursday, 11.30 a.m., or by appointment. Apply, P. F. TREVENNA, M.D., Queen's Hall, Catford (next door Lewisham Hipp.).

WANTED, Violiniste, also 'Cellist; good tone and able to play repertoire, for London restaurant, 5 days a week; smart, youthful appearance essential; no amateurs. Letters only, immediately, to MME. BELLE RICHARDSON, 4a, Rusham-road, S.W.12.

WANTED, at once, good Violinist, for Dance Band; also Banjoist. Finchley Hall, Great North-road, Finchley.

WANTED, smart Violinist for café, (straight and jazz), from Whitsuntide onwards; must be young, versatile, and good showman; moderate salary. Audition required. Write, H. C., 14, Hermitage-road, Westcliff-on-Sea, Essex.

WANTED, March 17, good Solo Violin-Leader; six evenings only; pictures. Age, salary, M. D, Palace, Cowley-road, Oxford.

WANTED, Cornet, evenings only. Write, stating terms, to PICTURE HOUSE, Leyton.

WANTED, good Cornet player for Pitching Band; terms shares. ALLEN, 159, Gillingham-rd., Gillingham, Kent.

WANTED, Bassoonist, used to high-class cinema work. Apply, giving names for reference, to JOHN MOODY, Musical Director La Scala, Dublin.

WANTED, first-class professional Trombonist-Saxophonist, for permanency, Deauville; age about 30; excellent salary. Apply, Box 272, "The Era."

WANTED, first-class Trombone, D. Bass, and Cornet. Write in, with full pars. Read and mem. State 'phone number if poss. DE ROSSI, 29, Church-road, Richmond.

WANTED,
CLARINET-SAXOPHONE, FOR
NEW PALACE THEATRE, SUNDERLAND.
FIRST-CLASS CLARINET, ABLE TO DOUBLE ON TO SAXOPHONE.
EVENINGS.
STATE TERMS AND REFERENCES IN FIRST LETTER TO
BLACK BROS., RINK OFFICES, HOLMSIDE, SUNDERLAND.

WANTED, Saxophonists, E flat and B flat, immediately, for every Saturday, and also Easter Monday; good tone and readers necessary; extemporisers and good voices pref. No duds need apply to B. 16, Teviot-street, Poplar, E.14. State terms.

MARGATE ENTERTAINERS, MARGATE SANDS, 1924.
WANTED, to open June 2, Long Season "Alfresco," a young, smart, Saxophone player; double-handed preferred; Vocalist or Banjo. Also Pianist; entertainers preferred. State age, full particulars, first letter,
HARRY GOLD, 48, King-st., Ramsgate.

WANTED, Saxophone, for stage band (touring); must be brilliant performer. State if double-handed. Full pars. and terms. JOE MORRISON, Opera House, Dudley. Next, Granville, Waltham Green.

WANTED, Euphonium and Bombardon for Circus in Ireland; open April; terms £3; comfortable show. A. J. BARKER, 39, Whitehouse-st., Walsall, Staffs.

WANTED, TO OPEN CROWN THEATRE, ECCLES, MARCH 17, 1924, FOR MUSICAL COMEDY AND DRAMA,
DOUBLE BASS.
REPLY BY LETTER, WITH ALL PARTICULARS, AND COPIES OF REFERENCES, TO
W. H. BROADHEAD & SON, HULME HIPPODROME, MANCHESTER.

WANTED, Double Bass, afternoons and evenings. Wire terms, commence at once, CONDUCTOR, Oxford Cinema, Oxford.

PALACE THEATRE, PLYMOUTH.
WANTED, 'Cellist; experienced high-class variety and revues; M.U. terms. Age, refs., HERBERT STONE, Mus. Dir.

WANTED, 'Cellist; must have strong tone; six evenings, £3; also Orchestral Pianist, to deputise every Friday. Box 379, "The Era."

WANTED, good 'Cellist, for Blue Hall, Edgware-road; audition Friday, 11.30 a.m. Apply, M.D.

WANTED, immediately, 'Cellist and Violinist; thoroughly experienced; union rates paid. Apply, MARTIN J. MOAR, Theatre, Hawick.

MUSICIANS WANTED.

WANTED KNOWN,
BY THE CINEMA BUREAU, CECIL-COURT, W.C.
THOSE DESIROUS OF OBTAINING SOUND TUITION AND PRACTICE, AND A GOOD ENGAGEMENT WHEN PROFICIENT, SHOULD TAKE ADVANTAGE OF OUR ORCHESTRAL TUITION CLASSES,
WHICH ARE HELD DAILY FROM 10.30 till 12.30 a.m., and on TUESDAY AND THURSDAY EVENINGS, from 5.30 till 8.30.
ALL INSTRUMENTS—Violinists, Pianists, 'Cellists, Drums, and Brass Instruments. OUR TUITION IS THOROUGH, AND IS GIVEN BY EXPERT INSTRUCTORS.
WE ALSO LEND MUSIC FOR HOME STUDY.
GOOD ENGAGEMENTS ARE ALWAYS OCCURRING FOR FIRST-CLASS MUSICIANS WHO ARE INVITED TO CALL FOR A FREE AUDITION.
CINEMA BANDS a Speciality.
AND INDIVIDUAL MUSICIANS PROVIDED AT SHORT NOTICE.
GOOD DEPUTIES ALWAYS ON HAND.
SPECIAL NOTICE.
TWO OR THREE LEADER-VIOLINISTS WANTED FOR GOOD ENGAGEMENTS.
For further particulars, apply CINEMA BUREAU, 18, CECIL-COURT, W.C.
Gerrard 1414.
Reg. L.C.C.

WANTED, good Harpist, class Clyde steamer, 3 months' engagement to steady man. Apply, ANDREW COIA, 28, Charles-st., Greenock, Scotland.

WANTED, first-class Relief Pipe Organist; must be able to fit pictures Audition Wednesday, 11 a.m. Apply, M. D., West Kensington Super Cinema, West Kensington.

WANTED, to open, lady Orchestral Pianiste; evenings only; permanency to a sight reader and good player; salary £3 per week; audition required. MUSICAL DIRECTOR, 12, St. John's-road, Cannock, Staffs.

WANTED, Pianiste and 'Cellist, to join violiniste for mutual practice; only enthusiastic musicians write. Box 381, "The Era."

WANTED, experienced Solo Pianist-Organist, to play combined instrument; own library; evenings and Sat. matinée; no Sundays; open Monday next. Apply, state wages, refs., PALACE, Orpington, Kent.

WANTED, Pianist, youth, 18 to 20 years of age, for well-known music publisher; good sight reader of dance music and good personality essential. Describe full particulars and appearance to Box 372, "The Era."

WANTED, first-class Orchestral Pianist for cinema; afternoons and evenings; must be used to high-class works. Apply, stating age, qualifications, &c., to S. SHORROCKS, Ardwick Picture Theatre, Ltd., Manchester.

WANTED, young male Pianist, wishing experience on orchestral organ, 4 hrs. daily; no Sunday; sight reader essential. State lowest terms and experience, MUS. DIR., 84, New Walk, Leicester.

WANTED, immediately, Pianist-Entertainer, to combine with string quartette, for West-End engagement; only first-class performers need apply. Letters only, M.D., 143, Portsdown-rd., Maida Vale, W.9.

WANTED, Musicians, at first-class Variety Halls.
GLASGOW COLISEUM: PIANIST.
Applicants must be experienced and thoroughly competent. Write, with full particulars, copies of references, &c., to the MANAGER of the above-mentioned hall.

WANTED, first-class Pianist (organist preferred), for picture house; must be fully experienced and used to playing for pictures. State in first letter all particulars as to age, previous experience, and lowest salary required, to FRED CLEMENTS, Tower Picture House, Skegness.

WANTED, CINEMA ORCHESTRAL PIANIST; 6 DAYS WEEKLY. STATE EXPERIENCE AND SALARY REQUIRED. BOX 400, "THE ERA."

WANTED, immediately, a first-class lady Drummer, able to double string instrument if possible; must be young, of good appearance, for seaside engagement. Apply, between 11 and 2, 143, Portsdown-rd., Maida Vale (2nd flat).

WANTED, first-class Drummer, also Trumpet for straight and jazz business. Apply, personally, GRAY, 12, Archer-street, W.1.

WANTED, DRUMMER, FOR NEW PALACE THEATRE, SUNDERLAND.
EVENINGS.
ONLY VERSATILE, FIRST-CLASS MEN NEED APPLY.
TYMPANIES AND FULL KIT ESSENTIAL.
ABLE TO SING.
SEND TERMS AND REFERENCES IN FIRST LETTER, TO
BLACK BROS., RINK OFFICES, HOLMSIDE, SUNDERLAND.

WANTED immediately, good Jazz Drummer; coloured man preferred; café and dance business. Lowest terms, refs., photos. to C. WATSON, 92, Rutland-street, Leicester.

WANTED, first-class Tympanist (all effects, Tubular Bells, &c.); experienced best music; open Monday, March 17; permanent if suitable. State full kit, terms, references, &c., to FRANK GOMEZ Conductor, Elite, Nottingham.

WANTED, first-class Tymps., Drums and effects; open March 24. Terms &c., M. D., Picture Palace, Greenock.

Lady Musicians.
WANTED, Leaders, Repetiteurs, 'Cellistes, Double Bass, Flautistes, Saxophonistes, Drummers, and Pianistes for London Restaurants; must be young, nice appearance, and good orchestral players, for lunches and teas; also for teas only. Full particulars and lowest salaries to Box 399, "The Era."

WANTED, Oboe, Clarinet, and String Players for celebrated Line Regiment. Address, Box 278, "The Era."

WANTED, Musicians, accustomed to restaurant work. Apply, Box 385, "The Era."

WANTED, Composers and Musical Copiers, for special work. Write "EDITOR," 26, Tenison-st., S.E.

MUSICIANS WANTED.

WESTBOURNE PARK STUDIOS AND AGENCY,
Woodfield-road, Paddington, W.9.
'Bus 28, 46, 31, or three minutes from Westbourne Park Station.
'Phone: Maida Vale 1882.
Licensed annually by L.C.C.

Lessee and Manager:
WILFRED E. BOYCOTT
(Manager for Fritz Kreisler for 7 years, and late of Vert's Agency, Cork-street, W.)

WANTED Known, MAUD RISELEY, A.R.A.M., Violinist and Musical Director, holds Orchestral Classes daily for all instruments at above studios.

Music from library of 3,000. Numbers rehearsed and lent for home study.
CINEMA experience given and engagements provided.

Over 40 members now in good engagements.

VIOLIN Lessons Given (Sauret method).

COMPLETE Orchestras or Individual Artists Provided.

MUSICIANS WANTED TO REGISTER FOR ENGAGEMENTS NOW IN HAND.

MANAGERS PLEASE NOTE.
Good Cinema Orchestra, under energetic Leader, now free; good library and perfect fitting. Moderate terms for comfortable permanency.
Join our successful Orchestral Classes now. All communications to W. E. BOYCOTT.

WANTED, immediately, Solo 'Cellist; must be really artistic; good salary; also Violinist, able to lead; big tone essential; Saxophone (double Clarinet or other instrument), for important cinema orchestra.
5½ hours daily (six days).
State age, references, and terms.
T. S. CLARKE-BROWN,
The Classic Cinema, Belfast.

WANTED, from Whitsuntide, 12 weeks, two 1st Violins, 'Cello, Bass, Clarinet, Flute, Cornet, Trombone, and Tymps.; Seaside, West England. Terms, &c., Box 364, "The Era."

WANTED, MUSICIANS FOR NEW PALACE THEATRE, SUNDERLAND.

VIOLINS, VIOLAS, 'CELLO, BASS, CLARINET, FLUTE.

AFTERNOONS AND EVENINGS.

PREFERENCE GIVEN TO THOSE ABLE TO DOUBLE ON TO ANOTHER INSTRUMENT, AND ABLE TO SING.

STATE TERMS AND REFERENCES IN FIRST LETTER TO

BLACK BROS., RINK OFFICES, HOLMSIDE, SUNDERLAND.

WANTED, to complete band, good Clarinet, Euphonium, Trombone; must keep steady and used to Tenting. Lowest terms, PINDER, Circus, Stenhouse Mills, Gorgie, Edinburgh.

WANTED, the following Jazz Musicians to inquire time and place for auditions, London and Manchester; engagement in Manchester.—Pianist, Violinist, Saxophonist, Trumpet, Trombone. All must be double-handed, young, and showmen. Six nights 7.30 till 11 o'clock.
Apply, stating terms, to STANLEY C. MILLS, Piccadilly Cinema, Manchester.

WANTED, immediately, expd. Violin-Leaders; also Drummers, with Tymps. and Effects; also Mustel Organist; cinema; evenings only. State age and full partics., &c., to H. BOLTON, 10, Richmond-avenue, Prestwich.

WANTED Known. Est. 1890.
THE LONDON MUSIC LENDING LIBRARY.
ALGERNON CLARKE, Proprietor.
The LARGEST, BEST, and CHEAPEST CINEMA LIBRARY. Supported by the Leading Cinemas. 1,000 Testimonials. Music selected to suit all films by EXPERTS FREE of CHARGE. Catalogue, 20,000 pieces. Specimen parcel. Orchestra, 3s.; Piano solo, 2s. 6d., post free.
1,500 pieces for sale, from 6d. each.
Join the Library and save money.
28, Lonsdale-road, Barnes, S.W.
'Phone: Hammersmith 1566.
Near Hammersmith Station and Bridge.

WANTED, Leaders, Pianists, 'Cellists, Contrabassists, to register for Atlantic liners, Summer Session; audition essential.
Also B flat Trumpet (flat pitch), double-handed musicians, Drummers; Clarinet and E flat Alto Saxophone (flat pitch); 'Cello and E flat Alto Saxophone (flat pitch); 'Cello and Tenor Banjo; Bass and Trombone; Bass and Tenor Banjo; Violin and E flat Alto Saxophone (flat pitch); Violin and Drums; Violin and Tenor Banjo.
Messrs. C. W. & F. N. BLACK, Music Directors, 37, School-lane, Liverpool.

WANTED Known, EASTON'S MUSIC LENDING LIBRARY, cinemas, &c. No repeats for several weeks. Moderate terms. "Elmwood," Atkins-rd., Clapham Pk., S.W.12. 'Phone, Streatham 950.

WANTED Known, for Violoncello Tuition. Address, LIONEL H. CROSSE, L.R.A.M., 40, Park View-gardens, Hendon, N.W.4.

WANTED, Musicians.
Have your Music from the UNIVERSAL MUSIC LIBRARY AND AGENCY.
Cheapest and Best.
100 Trios, 9s. 6d. 38 Trios, 4s. 0d.
50 Trios, 5s. 0d. 24 Trios, 2s. 9d.
Special quotations for Larger Combination.
22, Gt. St. Andrew-street, Shaftesbury-avenue, W.2.
'Phone, Regent 262.

WANTED, good fox-trots, valses, and songs, for early publication. STRAND MUSIC CO., 203, Strand, W.C.2.

JAY'S MUSIC LENDING LIBRARY.

WANTED KNOWN,

ON HIRE.

Latest and Best Cinema Music.
Lowest terms.
CALL OR WRITE.
Address,
60, Linden-avenue, Kensal Rise, N.W.10.

WANTED Known, for Hire in Cinemas, EXCELSIOR MUSIC LENDING LIBRARY; complete and up-to-date repertoire; moderate terms; carriage paid one way. Apply 87, Thorpe-road, Forest Gate, E.7.

WANTED Known. To Authors and Composers. Lyrics set; expert revision and advice. Publication arranged. PAUL ANDREW, Lyric-chambers, 27, Shaftesbury-avenue, W.1.

NOTICE.

WANTED. — MR. WALTER BENTLEY, Managing Director, Elite Picture Theatre, Nottingham, wishes to state that the advertisement for a Violin-Conductor, which appeared in last week's "Era," under his name, was entirely unauthorised by him. Mr. Frank Gomez is the Musical Adviser and Conductor at the Elite for Mr. Bentley.

MUSICIANS' WANTS.

WANTED Known, MISS IVY GORDON, Musical Directress (Pianiste), invites first-class offers; no cinemas; sell or trio; exten. library. Add., 2, Wardo-avenue, Fulham S.W.6.

WANTED Known, well-known Mus. Directress (Violin), at lib.; late Clarendon Hotel, Oxford, and Royal, Ventnor; excellent library; with or without own orchestra. RUBY VERNI, 51, Church-st., Camberwell. Hop 5572.

WANTED Known, Musical Director (Pianist), at liberty for summer season; many years' experience; take charge of Orchestras or Jazz Bands or act as Musical Adviser; first-class offers only entertained for home or abroad; fine appearance, combining both musical and business ability. Box 437, "The Era."

WANTED, by Musical Director, to meet a lady, brilliant, Academy-trained Pianiste; must be English and Jewess of a superior home; ladies with picture, café, or restaurant experience need not answer. Box 354, "The Era."

WANTED, by Mus. Dir. or Leader Violinist, comfortable permanency; Yarmouth, Lowestoft, or Norwich pref.; 16 years' experience; ex. refs.; fine tone and powerful instrument. Box 383, "The Era."

WANTED, by Musical Director, immediate engt. with own Pianiste and 'Celliste, in Cinema, Café, or Hotel; hard worker; distance no object; first-class refs.; all-round musician; brilliant showman and soloist. Write, M.D., 2, County-grove, Camberwell, S.E.

WANTED, Engagement by Musical Director, Violin or Leader; can supply first-class trio; good library; full orchestra if required; London only. HARRIGAN, 31, Stainsby-road, Poplar. 'Phone: East 5780.

WANTED, by Musical Director (Piano), offers for first-class cinema, where good music is an item; fitting pictures my speciality; can supply own orchestra of first-rate musicians if needed. MUSICAL DIRECTOR, 15, Yalford-street, Commercial-road, E.1.

WANTED, immed. engt. by M.D., Piano, Bâton; comp., arr.; Tour or Res. BIRCH, 30, Boston-st., Hulme, Manchester.

WANTED, by Piano Conductor, change; 8 years last engagement; 2 years present management; library 5,000 sets. E. K., c/o 58, Clarence-rd., Hackney.

WANTED, Joint Engagement, Violin Conductor and Pianist; Trio if required; café, pictures, &c.; excellent library. Terms, refs., &c., apply VIOLINIST, 26, Wellington-road, Rhyl, North Wales.

WANTED, by young lady Violiniste, several years' exp., good refs., re-engt., Rep. or Lead, Summer Season or perm.; good app. and reader; £2. Box 363, "The Era."

WANTED, summer engagement by lady Violiniste (Rept.); thoroughly experienced in hotel work; café and pictures. Apply, BEATRICE WALLACE, 209, Washwood Heath-road, Birmingham.

WANTED, by first-class Repetiteur Violinist, able to lead, requires seaside season engagement; excellent references. GERBOLA, Rosebrook, Orwell-road, Clacton-on-Sea.

WANTED, Engt. by exp. Violinist; Repet or Trio; cinema. VIOLIN, 43, Surrey-street, Brighton.

WANTED, Engagement by young Violinist as Repet.; able to lead. VIOLINIST, 15, Marlow-mansions, Calvert-avenue, Shoreditch, E.2.

WANTED Known, first-class lady Leader Violiniste, at lib.; well exp. any bus.; with or without own orchestra; dep, at short notice. VIOLINISTE, 51, Church-st., Camberwell, S.E. Hop 5572.

WANTED, Engagement by Violiniste-Leader and Orchestral-Pianiste (ladies); together or separate; just finished 3½ yrs.' engagement; large library; London or suburbs. VIOLINISTE, 500, Fulham-rd., Fulham, S.W.6.

WANTED, Engagement by first-class Solo Violiniste-Leader; library; highest testimonials. EDITH L. MAINWOOD, G.S.M., 27a, Ravenstone-street, Balham, S.W.

WANTED, by first-class Violiniste, Leader and Soloist (French lady); with or without own musicians, Engt.; hotel pref.; splendid library; Press notices, &c. Write, M. D., c/o Miss Wilson, 21a, Newman-street, W.1.

WANTED, by Violinist-Leader or Repr. (lady); any business; excellent refs. 4, Reginald-place, Terminus-rd., Bexhill-on-Sea.

WANTED Known, MISS ELSIE HAWORTH, Solo Violiniste and Leader; also Viola; at liberty; symphony and Continental experience.

Address, 3, Windsor-avenue, Cliftonville, Margate.

WANTED, by fine powerful tone Violiniste, engagements as Leader; two years in present high-class W.C. cinema; fully experienced. MISS LEON, 58, Albert-street, N.W.1.

WANTED, engagement by BRILLIANT LEADER - VIOLINIST; first-class man; notice at present engagement would be required. Only managers or directors please write. Box 355, "The Era."

WANTED, by first-class Violinist-Leader, perm. engt.; London or Prov.; large library; open to deputise. VIOLINIST, 18, West-End-av., Leyton, E.10.

WANTED, Engt. by Violiniste-Leader and Pianist (two), or Trio (Violin, Piano, and 'Cello); fully experienced; cinema, café, hotel; large up-to-date library; over 2,000; disengaged through hall closing; any distance; reasonable terms to M. D., 41, Woodview, Bradford, Yorks.

WANTED, by exp. Violinist (Leader); cinema, café, or dance; can start immed. ROSSI, 81, Marylands-road, Maida Vale, W.9.

WANTED, Engagement by BRILLIANT VIOLINIST-LEADER. First-class man. Notice at present engagement required. Only managers or directors please write. Box 355, "The Era."

WANTED, by first-class Leader and Solo Violinist, summer Engt.; seaside preferred; jazz or straight; own band if required. 70, Airedale-avenue, Chiswick, W.4. 'Phone, 1193 Chiswick.

WANTED Known, Violinist-Leader and Pianiste desire Engagement; seaside, hotel, and dances; experienced; can provide musicians. E. D., 81, Eccles-road, Lavender Hill.

WANTED, by Leader-Violinist M.D., Engagement in cinema; large library; fitting pictures a speciality. Apply, or 'phone, Avenue 2938, c/o Tenenbaum, 8, Stoney-lane, Houndsditch, E.1.

WANTED Known, Violinist-Leader, brilliant soloist; engagement required in South Wales; symphony, hotel, and cinema experience. Offers to MUSICAL DIRECTOR, Olympia Cinema, Tredegar, Mon, South Wales.

MUSICIANS' WANTS.

WANTED Known, Leader-Violinist, disengaged; age 35; 15 years' experience; large library; could supply small orchestra. JAMES HART, 9, Westwick-gardens, W.14.

WANTED, Engt. as Leader-Conductor or Conductor; West-End experience; 1,000 library; concert, café, or cinema. The Press says:—
"A most accomplished artist."
"Among Britain's foremost musicians."
"Breadth of tone and sense of rhythm."
"A brilliant performer."
NORMAN NELSON,
37, Howley-place, London, W.2.

WANTED, by excellent and experienced Solo and Orchestral Violiniste, summer engagement; South or S.W. of England; fine tone; good reader; Leader or Rep. or First Violin; highest refs. Apply, Box 356, "The Era."

WANTED, by lady Violinist, engagement or deputy work in cinema; excellent experience and references; would lead if required. Box 367, "The Era."

WANTED, Engagement by Violiniste and 'Celliste; own library; West-End Cinema experience. VIOLINISTE, 82, Elgin-crescent, W.11.

WANTED, by Violiniste; long exp. all lines; good worker, also tone; low terms; open Monday; anywhere. Box 2,001, "The Era."

WANTED Known, Violiniste (M.U.) seeks restaurant or hotel engagement; own trio if required; ex. refs. All coms., 21, Sydney-road, Richmond. Tel., Richmond 31.

WANTED, Engagement by young girl Violiniste in Cinema for orchestral experience; no salary. VIOLINISTE, 7, Spelman-st., Spitalfields.

WANTED, by Violiniste (lady), engagement for Easter or season. VIOLINISTE, 21, Granada-rd., Southsea.

WANTED, by Violiniste (lady), season Engt.; seaside, orches. work, or dance; first or second violin. Box 398, "The Era."

WANTED, BY FIRST-CLASS SOLO AND ORCH. VIOLINISTE; GOOD BIG TONE; GOOD APPEAR.; MODERATE TERMS; EVENING ENGAGEMENT PREFERRED. BOX 391, "THE ERA."

WANTED Known, Violinist, Engagement required in Devon, in cinema, café, hotel, theatre, or orchestra; 15 years' experience. THISTLEWOOD, 84, Rylandroad, Birmingham.

WANTED Known, experienced Violinist, capable of leading, desires change of engagement; London or provincial cinema. Write, VIOLINIST, 136, Upper Brockley-rd., Brockley, S.E.

WANTED Known, first-class Violinist, doubling Saxophone; smart, showman, lead; with own band if reqd; ballroom or hotel, &c.—10, Elmwood-street, Leeds.

WANTED, Engt. by Violinist; exp. rep.; cinema. Address, 129, Selhurst-road, S.E.25.

WANTED, introduction into well-known Dance Band by smart young Dance Violinist, accept very small wage for permanency; W. London. Box 366, "The Era."

WANTED, by Violinist, Soloist, Engagement in Cinema to gain experience; would accept small wage for exps. Box 360, "The Era."

WANTED, by VIOLINIST (can double VIOLA and DRUMS), engagement, Leader or Repet. VIOLINIST, 28, Lonsdale-road, Barnes, S.W. Telephone, Hammersmith 1566.

WANTED, by Violinist, plays Harp and Banjoline, offers; any business. Box 370, "The Era."

WANTED, Engt. by first-rate Violinist and Pianist (combined); Englishmen; hotel, restaurant, cinema; classical and light music; large library. NEMO, 43, Montpelier-road, Brighton.

WANTED, Engt. by experienced Violinist; jazz or straight; own library. BARTON, 13, Bonchurch-road, W.10.

WANTED, by Violinist, Engagement in cinema or café; could supply trio. Write, ECCLES, Edith-street, Lancaster.

WANTED Known, brilliant experienced Violinist, disengaged Monday; Leader or Repet.; Cinema preferred. Wire or write, VIOLINIST, 26, Handforth-road, Brixton, London.

WANTED, Evenings, Deputising, by Violinist and Pianist; London or suburbs; experienced any business. Box 386, "The Era."

WANTED KNOWN, VIOLINIST DISENGAGED. 'PHONE: WILLESDEN 3248. 86, CHICHELE-ROAD, CRICKLEWOOD.

WANTED, Engagement by first-class Violinist; thoroughly experienced in all businesses; seaside preferred; Leader or Sub-Leader. VIOLINIST, 89, Kennington Park-road, Kennington.

WANTED, by excellent Violinist, Engagements; interview London any time. Box 401, "The Era."

WANTED Known, Trumpet player, first-class (with all mute effects); would like change; L.R.A.M. for Trumpet playing; very smart appearance; tip-top London or suburbs offers only to Box 388, "The Era."

WANTED, by French Horn, Engt.; thoroughly exp. any bus.; recent, Tower, Blackpool, and Winter Gardens, Bournemouth Orch. PETERS, 22, Laburnum-street, Blackpool.

WANTED Known, French Horn, at liberty (reliable); any bus.; highest refs. (anywhere). HORNIST, 100, Hughgardens, Benwell, Newcastle-on-Tyne.

WANTED, Engagement by first-class Jazz Trumpeter; good sight reader; brilliant tone, novel effects; extemporiser; smart appearance.
Only first-class engagement considered.
Box 377, "The Era."

WANTED, Engt. by Solo Trumpet and Cornet; ex. refs.; exp. all lines; season or perm.; ALLEN, 7, Derwent-street, Sunderland.

WANTED, Engt. by Trumpet, summer season; reliable; good tone and experience. EAST, 7, Albany-road, Manor Park, E.12.

WANTED Known, disengaged, Solo Trumpet and Cornet, through "Brass cut out."
Present sit. 18 months.
Exp. all lines; exl. Soloist.
Refs., trans., &c.; ex-Service; open anywhere (Season or perm.).
ALLEN, 7, Derwent-st., Sunderland.

WANTED Known, Cornet and Trumpet requires season's engagement; seaside preferred. Apply, COLIN WILKINSON, 25, Leppings-lane, Sheffield.

WANTED Known, A. HAMILTON, M.U., Cornetist, open for summer engagement; string or military; seaside; or would accept permanency; any bus. Address, 56, Townshend-terrace, Richmond, Surrey.

MUSICIANS' WANTS.

WANTED, Engt. by exp. Solo Cornet; any bus. CARTWRIGHT, South-terrace, Alderley Edge, Cheshire.

WANTED, Engt. by good Cornet; experienced any business; resident or tour. STANLEY, 45, Ballater-rd., Brixton.

WANTED, Engagement by Solo Cornet; first-class experience all lines; good soloist and transposer. CORNET, 90, St. Olaf's-road, Fulham.

WANTED, engagement by Solo Cornet and Trumpet; highest testimonials. Box 392, "The Era."

WANTED, engagement by Clarinet; 10 years' Army experience. RANDSTREET, Roderick-avenue, Peacehaven, Sussex.

WANTED, Engt. by exp. Clarinet; any bus.; perm., or will deputise. W. CLOW, 380, Likie-rd., Fulham, W.6.

WANTED, Engagement by experienced Clarinet, through reduction; highest refs.; permanent or season. CLARINET, 8, Woodford-avenue, Ramsgate.

WANTED, by good Clart., sharp or flat pitch; permanency or deputise. CLARINET, 48, Malham-road, Forest Hill, London, S.E.

WANTED, Engt. by exp. Clarinet; any bus.; anywhere; either pitch; reliable. 24, Pontefract-rd., Castleford, Yorks.

WANTED, by D. Bass, Engt. for summer season. Letters, &c., BASS, Empire Theatre, Longton, Staffs.

WANTED, Engt. or deputising by competent and reliable Double Bass. JEANNE, 6, Arthur-road, Holloway, N.7.

WANTED, Engagement by Double Bass; thoroughly experienced any business. BASSO, 49, Trafalgar-road, Bowerham, Lancaster.

WANTED, by Double Bass, first-class offers; permanent or season; late Principal, Carl Rosa Co., Brighton Municipal, and Scottish Orchestras; young and reliable. "BASSO," 9, Princes-road, Edgbaston, Birmingham.

WANTED Known, Bassoonist requires engagement; seaside, &c.; known.

FULLERTON,
St. Gennys, Holsworthy.

WANTED, Engt. by first-class Solo Trombone; any bus.; very reliable and safe player. PAWCETT, 9, Foyle-street, Sunderland.

WANTED, Engt. by ex. Trombone; any bus.; good deputy. 153, Lillie-road, Fulham. 'Phone, 3778 Western.

WANTED, Engt., Super-Jazz Trombone; perfect laugh, &c.; or as Alto Saxophonist; double piano; ex. refs.; go anywhere; sight-read, extemp.; young. HALL, 1, Duke-rd., Chiswick, W.4.

WANTED KNOWN, FIRST-CLASS SOUSAPHONE (TUBA) PLAYER, POSSESSING LATEST AMERICAN INSTRUMENT, OPEN TO ACCEPT ENGAGEMENT, PREFERABLY WITH SMALL DANCE BAND; YOUNG, SMART APPEARANCE, AND EXCELLENT READER. PARK 6411. HEATHER, 29, PRINCES-ROAD, W.11.

WANTED Known, JOSE BOWERS, the lady Saxophonist and her Quartette, finishing season engagement end of March, open to offers for summer engagement; London. 'Phone, Brixton 3586. Letters, 75, Lynette-avenue, Clapham Com., S.W.4.

WANTED, Engts. by E-flat Sax.; dances, hotels, &c.; open for afternoon quartette engts.; straight or jazz; not open for Tuesday nights. 'Phone: Museum 6741. VAN WALWYK, 71, Grosvenor-road, Highbury.

WANTED Known, Saxophone, alto and Soprano; good tone; extensive dance experience; young; smart; reliable; open for mid-week dates. Lee Green 300. 367, High-street, Lewisham.

WANTED Known, E flat alto Saxophonist (doubles Piano), has a few vacant evening dates; young; first-class work only. 64, Huntingdon-road, East Finchley, N.

WANTED Known, Saxophone, alto and soprano; good tone; extensive experience in dance work; smart appearance; open for week-day dates. SAXO., 367, High-street, Lewisham.

WANTED Known, Saxophonist, C Melody and B flat Sop., used to lead, requires Evening Dep. Engagements in or around town; double on banjo and piano. 149, High-road, Woodford Green.

WANTED Known, ALEXANDER TURNER, E flat alto, B flat soprano Saxophonist and Clarinetist, will be free to accept first-class summer engagements from April 6; excellent tone and reader; absolute brilliant performer; wide ex.; straight or jazz. Coms. to 392, Gloucester-road, Bristol.

WANTED, engagement by E flat alto Saxophone, doubling Clarinet, Oboe, and tenor Sax., B flat; good vocalist; finished engagement; evenings only. Apply, JOHNSON, 52, High-street, Acton, W.3.

WANTED, by HARRY WEEKES, Summer Engagement.

SAXOPHONE AND BANJO.

81, Queen's-road, Croydon.

WANTED, Engagement by Alto Sax., doubling Piano. 138, Thanet House, Thanet-st., King's Cross, W.C.1.

WANTED, by experienced 'Celliste, Engagement in hotel, café, or cinema; London or seaside. 'CELLISTE, 25, Bournevale-road, Streatham, S.W.

WANTED, Engt. by 'Celliste; thoroughly exp.; Hotel or Cinema; deputising or short engts.; highest refs. 'CELLISTE, 23, Cambridge-rd., West Wimbledon, S.W.20.

WANTED Known, young lady 'Celliste, free for afternoon deputising. 2, County-grove, Camberwell.

WANTED, engagement by MISS VIOLET RAY, 'Celliste, disengaged March 17; thoroughly experienced; cinema or restaurant. Address, 32, Cavendish-road, Harringay, N.4.

WANTED Known, 'Cellist desires change; good tone; selected library. 48, Trinity-square, S.E.1.

WANTED, engt. by 'Cellist, free for Cinema (experienced), Surrey or Hants.

Box 361, "The Era."

WANTED Known, 'Cellist, disengaged; experienced. Apply, Box 369, "The Era."

WANTED, by experienced, reliable 'Cellist (gent.), cinema engagement, evenings only; town or suburbs. Write, G. G., 46, Mayford-rd., Wandsworth Common. 'Phone, Battersea 265.

WANTED, Engagement by exp. 'Cellist. ASHBURNHAM INSTITUTE, Ulverdale-rd., Chelsea, S.W.

WANTED, engagement in Pict. or Variety as 'Cellist; double Clarinet; high or low pitch. E. MARSTON, c/o 12, Regent-street, Willenhall, Staffs.

WANTED Known, 'Cellist, disengaged; age 35; 15 years' experience; library if required; double on Violin; experienced all lines. JAMES HART, 9, Westwick-gardens, W.14.

MUSICIANS' WANTS.

WANTED, by experienced, all-round 'Cellist, engagement; disengaged Monday next, 17th; good appearance; excellent reader; any business; anywhere. Wire, NEAL, 'Cellist, Classic Cinema, Belfast.

WANTED Known, Oboeist (also capable of showy M.D. work) desires Alternative Post as such; theatre, cinema, or seaside combination. A. W. H., 37, Jackson-road, Holloway, N.7.

WANTED Known, Oboeist seeks Engagement; either pitch; highest refs.; any business; distance no object. 79, Balfour-road Brighton.

WANTED, by proficient Oboeist, engagement; wide experience all lines; sober, reliable; good credentials. 46, Bridge-rd West, Battersea, S.W.

WANTED Known, Flute and Piccolo, at liberty Easter and season, can recommend other instruments, or run first-class quartette, any business; up-to-date repertoire; all solos s. JESSIE RHODEN, 4, Saunders-st., Southport.

WANTED, by lady Flautiste, long summer engagement; splendid repertoire of solos, both flute and piccolo; refs. Box 318, "The Era."

WANTED Known, Flautist; any business, M.U., desirous also of booking Summer Engagement; orchestral or military. W. R. MUGGERIDGE, 8, Heathview-road, Thornton Heath, Surrey.

WANTED, by highly experienced Flautist (both pitches). Engagement; summer season open. Conductors please note: M.U. only.
GRAHAM JAMIESON,
14, Eastville, Bath.

WANTED, by Flautist, permanent engagement or summer shop. Address, FLAUTIST, 5, North Bridge-street, Sunderland.

WANTED, Engt. by first-class Flautist (solo and orch.); perm., season, &c.; thoroughly reliable; ex. refs. FLAUTIST, 46, Manor-park, Lee, S.E.13.

WANTED, Engt. by Mustel Organist; could supply instrument; well experienced in fitting pictures. ORGANIST, 5, Claverton-st., Pimlico, S.W.1.

WANTED, Engt. by Mustelist, 1 or 2 mnl., and Pipe Organist, 3 mnl.; doubling Orch. Piano; each branch professionally qualified; 11 years' exp.; four testimonials; library 4,500; capable of lead; transpose Clar.net or 'Cello parts; play with precision and crispness Tavan, Mouton, Alder, Flute, Clar., and brass solos, cadenzas; harmonium drawling tabooed. 72, Cecil-street, C.-on-M., Manchester.

WANTED, an engagement as Organist in cinema, pipe or reed; permanency or deputise; London or suburbs preferred. E. CRIMP, 16, Lodge-drive, Palmers Green, N.13.

WANTED, Engagement, Orchestral Organist and Relief Pianist; just terminated 2 years' engagement; can open immediately. Apply, LADY PIANIST, 32, Josephine-avenue, Brixton Hill, S.W.

WANTED Known, reliable Orch. Pianiste, also Mustel Organiste; disengaged; would deputise. 15, Benbow-road, Hammersmith, W.6.

WANTED Known, reliable Orchestral Pianiste, also Mustel Organiste; disengaged; would deputise. 32, The Drive, Golders Green, N.W.4.

WANTED Known, Pianiste-Organiste desires change; Orch. or Relief; audition mornings. Box 371, "The Era."

WANTED, by exp. Cinema Pianiste, Piano or Organ engagement; anywhere for permanency.
1, Stephenson-street, Wolverhampton.

WANTED, by young lady, a Post as Pianiste at a cinema; near London preferred; can also sing if required. Box 357, "The Era."

WANTED Known, Pianiste and Violin (doubling Sax.), disengaged March 31; experienced; mod. sal.; joints; dis. no object. G. O., c/o 58, Clarence-rd., Hackney.

WANTED, engagement as Pianiste-Vocalist in a first-class hotel for the coming season; London or seaside. Apply, MISS WINIFRED MILLER, 11, Cotham-gardens Redland, Bristol.

WANTED, Engagement by Trio or small Orchestra; own library; West-End Cinema experience. VIOLINISTE, 82, Elgin-crescent, W.11.

WANTED, post as Piano-Relief; 4 months' cinema experience. MRS. MILLAR, 484, Fulham-rd., Walham Green, S.W.6.

WANTED, by brilliant Solo or Orchestral Pianiste, re-engagement. PIANISTE, 42, Station-road, Church End, Finchley, N.

WANTED, Engagement as Relief Pianiste; good library; West-End experience; just finished two years' engagement; would deputise. 'Phone: East 5537. Perm. add., BETTY SOLOMONS, 62, High-street, Plaistow, E.13.

WANTED, by brilliant Child Violiniste and Pianiste, Engt. in hotel, café, or restaurant; own library. PIANISTE, 59, Durham-road, West Wimbledon, S.W.

WANTED, Engt., exp. Orchestral Pianist; good mezzo voice; ext. library. MISS E., 163, Trentham-street, S.W.18.

WANTED, by exp. Orch. Pianiste; exp. pics., var. 131, Haslingden Old-road, Rawtenstall, Lancs.

WANTED Known, Relief Pianiste disengaged; experienced fitting big pictures; large library; also variety; would deputise. 119, Bedford-road, Clapham.

WANTED, by exp. Orchestral Pianiste (A.R.C.M.), Engt., cinema. S., 16, Finsbury Park-road, N.

WANTED, exp. Orchestral Pianiste desires Change; London or seaside engt.; would deputise. PIANISTE, 33, Park-road, Portway, West Ham, E.15.

WANTED, Engt. by Pianiste; exp. Orch. or Relief; large library; would deputise. A. B., 314, City-road, E.C.1.

WANTED, Engt. by Orch. Pianiste, or Deputising; late of Philharmonic Hall and Golden Domes Circuit. 8, New Quebec-st., Portman-square, W.1.

WANTED, Engt. by Orchestral Pianiste (lady); 8 years' London exp.; cinema, theatre or café. PIANISTE, 58, North-street, Swindon.

WANTED, engagement, lady Pianiste, young; cinema, concerts, dances, &c.; read anything first sight; thoroughly experienced; trial if necessary. EDITH MORTON, 4, William-street, Edgbaston, Birmingham.

WANTED, engagement as Pianiste by LENA L'ESTRANGE; thoroughly experienced all lines; open immediately. 6, Upper Rock-gardens, Kemp Town, Brighton.

WANTED, Engt., exp. Pianiste, for trio; summer, hotel; able to accompany, good solos, and play popular music. Box 397, "The Era."

WANTED, engagement by Pianiste and Violinist-Leader (lady and gent.); refined, clever musicians; splendid library of classical and popular music; could provide trio or orchestra. Box 394, "The Era."

MUSICIANS' WANTS.

WANTED, temporary engagement by Orch. or Solo Pianist-Organist; good accompanist; dates vacant from April 5 to April 26; Concert, Hotel, or Cinema. Box 359, "The Era."

WANTED, engagement by experienced Dance Pianist; willing to join band. A. JENNINGS, 21, Mayfield-avenue, Chiswick, W.4.

WANTED, ENGT. BY FIRST-CLASS ORCHESTRAL PIANIST OR M.D.; 8 YEARS' EXP.; ASSURE SATISFACTION; OPEN IMM.; CINEMA OR CAFE. BOX 365, "THE ERA."

WANTED, by Pianist, with own Violinist, work; London area; would take small cinema. G. T. L., 23 Ashford-road, East Ham, E.6.

WANTED, by male pianist (22) engagement; anywhere; odd nights or perm.; own library; dance music; smart, showman, singer; read anything; capable organist; audition willingly; small salary. H. O. R., 376, Merton-rd., Southfields, S.W.18. 'Phone, Putney 2633.

WANTED, by lady Pianiste and Violin, perm. engt., Cinema or Café; open to deputise. V. H., 18, West-End-av., Leyton, E.10.

WANTED, Orch. Pianist, disengaged; thor. exp.; good sight reader. 17, Market-st., E.14.

WANTED, by first-class Orchestral Pianist, Cinema engagement; London or suburbs; large experience. FREDK. SNELL, 56, Gordon-road, Stoke Newington, N.16.

WANTED, Engagement by thoroughly experienced Orchestral Pianist, for Cinema or Café; excellent refs.; at present at the Central Picture House, Folkestone; vacant March 24. T. J. GOWING, 1, Manor-road, Folkestone.

WANTED, re-engagement by experienced Relief Pianist. MAVEN, 54, Church-street, S.E.5.

WANTED, Engagement by very excellent Solo Dance Pianist; perfect rhythm and harmonies; good appearance; will give audition; good offers only. PIANIST, 28a, Yukon-rd., Balham, S.W.12.

WANTED Known, H. M. ELLIS, expd. Orch. Pianist, Mus. Dir. Latest dance numbers. 111, Grayshott-rd., S.W.11.

WANTED, by thor. exp. Jazz Pianist, engts. for Sat. evenings; novelty solos done. Write, 3, Springfield Parade, S.W.8.

WANTED Known, at liberty to deputise, days, &c., or permanency; thoroughly experienced Orchestral Pianist. 19, Chewton-rd., Walthamstow.

WANTED, Engagement by exp. Dance Pianist, doubling Alto Sax. 138, Thanet House, Thanet-st., King's Cross, W.C.1.

WANTED, Engts. by smart young Dance Pianist; contract or odd nights; good sight reader; deputise; mod. terms. C. R., 203a, Bethnal Green-road, E.2. 'Phone: Clerkenwell 7684.

WANTED, by first-class Orchestral Pianist, gent., Engt; cinema; fully experienced Tavan, standard works, and Continental publications. PIANIST, 15, Yalford-street, Commercial-road, E.1.

WANTED KNOWN.
AN UNUSUALLY CLEVER YOUNG DANCE PIANIST CAN CONSIDER OFFER OF FIRST-CLASS ENGAGEMENT; INIMITABLE DANCE RHYTHM WITH A REAL LILT; SIGHT READER, AND PARTICULARLY GOOD MEMORISER; EQUALLY GOOD ON "STRAIGHT STUFF"; AUDITION WILLINGLY TO RESPONSIBLE PARTIES. WRITE, BOX 396, "THE ERA."

WANTED, by Orchestral and Solo Pianist (gent.) requiring charge, re-engagement for March 31; Pictures or Hotel; young and thoroughly experienced; good refs. Apply, Box 395, "The Era."

WANTED, engagement by Dance Pianist;
could maintain electrical installation.
Eight years' experience.
Box 393, "The Era."

WANTED Known, experienced Dance Banjoist (lady), at liberty Easter and summer. MISS MAUD GALLOWAY, "Fernville," Fortis Green, N.2. 'Phone, Hornsey 2476.

WANTED, Engagement, Hawaiian Steel Guitar Player; good speciality; revue or concert party; always a success. Box 378, "The Era."

WANTED, Engt. by IVAN BIANCHI, Hawaiian Guitar Expert; Hawaiian and popular melodies; Monday and 15th. Maida Vale 1998. 1, Southwold-mansions, W.9.

WANTED Known, experienced Solo and Orchestral Harpist, at liberty; excellent refs. HARPIST, 52, Trafalgar-st., Gillingham, Kent.

WANTED Known, experienced, reliable Dance Banjoist, at liberty; full, correct chords; doubling Alto Sax.; own parts. BRYCE, 145, High Holborn, W.C.1. 'Phone, Museum 5187.

WANTED Known, EXPERT DANCE BANJOIST, vacant March 17, onwards; young; smart appearance; thoroughly exp.; sight reader; just terminated winter contract.
H. F. GREY, 24, Maida-vale, W.9.

WANTED, Engt., experienced Dance Banjoist; full chord. GEORGE HAUD, 103, Albert-st., Regent's Park, N.W.1.

WANTED, Engagements by Banjoist Jazz, Straight, or Solo; willing to join good Dance Band; 12 years' experience. ALFRED DAVIES, 98, Upland-rd., East Dulwich, S.E.22.

WANTED Known, Jazz Banjoist wishes to join dance orchestra; not available Saturdays. W. W., 24, Bolton-road, St. John's Wood, N.W.8.

WANTED Known, SWAINE, the Bradford Dance Banjoist, seeks Summer Engagement. Address, 190, Exeter-street, Bradford, Yorks.

WANTED, Engts. by Banjoist; full chords, rhythm, solo, or counter, finish; Westcliff engt. March 16. BROOKS, 101, Fifth-avenue, Paddington, W.10.

WANTED Known, rel. expd. Banjoist, doub. Alto Sax.; vac. for odd dates or perm. BANJO, 9a, Sutton-bldgs., S.W.3.

WANTED Known, lady Tympanist and Drummer is open to accept engagement; thor. exp.; any bus. Box 358, "The Era."

WANTED Known, MISS ISSA SPURGIN, Drums, Tymps., &c. disengaged. 12, Alexandra-rd., N.W.8.

WANTED, by lady jazz drummer, further experience; terms moderate. Box 362, "The Era."

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"UNLOVED."
At Cardiff.

"Unloved," which was staged at the New Theatre, Cardiff, on Monday, is announced as having had a long and successful run in America, and is now presented to audiences in this country as a play of absorbing heart interest. It concerns the story of a man who marries the daughter of a girl who had jilted him 20 years earlier; but the marriage is a business arrangement with the consequent misunderstandings and complications.

The company make the most of the material provided, and liven things with much comedy. Miss Edith Smith presents a sweet and impressive impersonation of the young wife, Cicely Courtney. Miss Ada Champion makes a distinct hit as an unfeeling mother, while Miss Rena Davise as her crippled daughter gains hearty applause. Mr. Jack Fortescue has an important part as John Pennington, and acquits himself well of his responsibilities. Mr. J. C. Woodiwiss deserves praise for a creditable interpretation, while Mr. Frank Arlton, Mr. Frank Leon, and Miss A. Clavering Craig have parts which they fill with ability. The play is produced by Mr. Albert Ward.

BIRTHS, MARRIAGES, & DEATHS

DEATH.

MILTON.—On March 2, at his home, 114, Southville, Clapham, from pneumonia, Mark Milton, aged 55, the dearly loved husband of Ethel Cambridge. Mother, Frank, and Wad.

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WANA WANA THIS, WANA WANA THAT,
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I LOVE ME
I'm wild about myself.

LOUISVILLE LOU
Featured by DOLLIE and BILLIE.

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Featured by G. H. ELLIOTT.

OH! SING-A-LOO
Whad'ya do with your que?

ANNABELLE

I LOVE YOU
The Palladium Hit.

Mr. GALLAGHER and Mr. SHEAN
The Biggest Comedy Duet for Concert Party.

I WAS A FOOL
Miss VICTORIA CARMEN'S Hit.

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THEATRICAL GOSSIP.

Three Yasmins at "Hassan" Dinner—Plays for Birmingham—Presentation to Popular Manager.

"Hassan" Dinner.

At the "Hassan" dinner of the O.P. Club at the Hotel Cecil on Sunday evening, Mr. Henry Ainley will be the guest of the evening, supported by the three Yasmins, Fay Compton, Isabel Jeans, and Cathleen Nesbitt, and the other members of the "Hassan" company: Miss Laura Cowie, Basil Gill, Leon Quartermaine, Malcolm Keen, Frank Cochrane, also Basil Dean, and probably George Grossmith. The two principal toasts of the evening will be "Hassan," to which Henry Ainley will reply, and "Yasmin," to which Cathleen Nesbitt, Isabel Jeans, and Fay Compton, taking them in the order in which they played the part, will respond. Sir Herbert E. Morgan is in the chair, and Mr. W. Pett Ridge will propose the chairman.

King George's Pension Fund.

We understand that the annual performance in aid of King George's Pension Fund for Actors will take place this year (probably in May) at the Drury Lane Theatre. The play chosen is "The Ware Case," by George Pleydell—who is, of course, Mr. George Bancroft—and Mr. Gerald du Maurier will produce, and probably play the principal part.

Plays for Birmingham.

Mr. Philip Rodway's "anniversary night" as managing director of Birmingham Theatre Royal was deservedly a bumper one. Artists from the music halls assisted the Royal's pantomime principals in a merry show. As customary, Mr. Rodway indicated future attractions at the two chief theatres of the Midland metropolis. Among them are "Stigmata" (Miss Phyllis Neilson-Terry), "What Every Woman Knows" (Miss Hilda Trevelyan), Mr. Matheson Lang in "The Bad Man," "The Rotters" (Miss Minnie Rayner), Mr. Harry Welchman in "Sir Jackanapes," "The Co-Optimists," and several seasons, including Shakespeare and Shaw, together with "Katinka," which was first produced at Birmingham last year.

"Good Luck."

"Good Luck," the successful sporting drama at Drury Lane, registers its 200th performance to-morrow evening, March 13.

New Sutro Play.

J. E. Vedrenne and Anthony Prinsep have selected Thursday, March 27, for the first performance of Alfred Sutro's new play, "Far Above Rubies," at the Comedy Theatre, in which Miss Marie Lohr and Miss Marie Tempest will both appear.

They will be supported, amongst others, by Miss Joyce Carey, Herbert Marshall, Robert Minster, A. Bromley Davenport, E. Vivian Reynolds, and Ralph Forbes. The play is to be produced by Stanley Bell, and the scenery is being painted by Joseph and Phil Harker.

"The Adding Machine."

The Strand Theatre has been secured for the presentation by the Incorporated Stage Society of Elmer Rice's play, "The Adding Machine," on Sunday evening, March 16, and Monday afternoon, March 17. Leading parts will be played by Miss Edith Evans and Mr. Brember Wills, and the producer is A. E. Filmer. Tickets for this play, and particulars of membership, can be obtained from the secretary, the Stage Society, 36, Southampton Street, Strand.

O'Mara Opera Co.

The O'Mara Opera Company, Ltd., concluded their Irish season on Saturday at Londonderry. Success has consistently attended them in Dublin, where their visit covered three weeks; in Cork, where their stay was for a fortnight; and their first visit to Londonderry has also been exceedingly gratifying to their directorate. Rotarian Joseph O'Mara has been signally honoured in Dublin and Londonderry. He is a member of Dublin Rotary Club, and his fellows in that city organised a special Rotary Night at the theatre. Their example was emulated by Londonderry Rotarians, who, in addition to specially patronising the selected performance at the Opera House, entertained Mr. O'Mara and several members of the company at their Rotary luncheon at the Melville Hotel.

A Popular Manager.

Mr. Eade Montefiore, who for some time has been manager of the Grand Theatre, Croydon, terminated his engagement there last Saturday. The occasion was made a festive one, insomuch that a committee headed by Alderman H. Keatley Moore, the Rev. Geo. Parkinson, Lt.-Col. W. A. Plowman, Mr. A. M. Flack, and Mr. Arthur Linfoot, the founder and original proprietor of the theatre, conspired to send him away with a beautiful illuminated address from the playgoers of Croydon and County of East Surrey, inscribed with over a hundred names, and in addition a pocket book well filled from the subscribers, while a cheque was also presented by the present proprietor, Mr. Benjamin Blaiberg. The address was presented from the stage by Alderman Keatley Moore, ex-Mayor of Croydon, supported by several well-known citizens.

Following the presentation came another illuminated address from the staff of the Grand Theatre. This happily worded token was presented by Mr. Leonard Trevor in a very good speech, and the signatories included the front of the house staff and the orchestra and back of the house staff.

Mr. Eade Montefiore made fitting and effective speeches, which were loudly applauded. It came out during the evening that Mr. Eade Montefiore joins Mr. Milton Bode to assist at his headquarters for his circuit of five theatres, and to start an organisation for a series of touring companies. The first venture is to be a No. 1 tour of "The Way of the World," which will be an exact replica of the Hammersmith production, and this will be produced for tour by Mr. Nigel Playfair. For a few weeks prior to such activities Mr. Bode has lent Mr. Montefiore to Mr. Robert Courtneidge for the exploitation of the new play, "The Bohemians," featuring Mr. Henry Baynton.

The Actors' Club.

The whist drive held at the Actors' Club on Sunday was a great success.

The next dance will be held on St. Patrick's Day, March 17, from 9.30 p.m. to 2.30 a.m. Tickets may be obtained from the Entertainments Committee, 2s. 6d. to members and 3s. 6d. to guests.

All Fools' Carnival.

An "All Fools' Carnival" will be held at the Hotel Cecil on Monday, March 31, dancing from 9.30 p.m. to 5.30 a.m., fancy dress optional. Tickets are £1 1s. each, including a sit-down supper and buffet. Miss Gladys Cooper, Miss Sybil Thorndike, Miss Fay Compton, Miss Eva Moore, Miss Frances Carson, and other well-known actresses have consented to act as hostesses. Many valuable prizes will be given.

Catholic Stage Guild.

We are glad to know from Miss Etheldred St. Barbe, Secretary of the Catholic Stage Guild, that their recent tea-party at Caxton Hall realised over £20, in spite of absences through illness. Their next party takes place at 2, Robert-street, W.C.2, on March 18, with Miss Eileen Fitzgerald as hostess.

A New Shylock.

Mr. D. Hay Petrie, one of the best of modern Shakespeare clowns, will attain the ambition of his young life in a few weeks' time, when "The Merchant of Venice" is revived at the Old Vic. He is to play Shylock, and his interpretation, which is likely to be very original, is awaited with a deal of interest.

Harry Wall's New Play.

"The Puppet Show," Mr. Harry Wall's new play, will be presented by the Repertory Players on Sunday, March 30, and is now in active rehearsal under the direction of Mr. Leo G. Carroll. The scene of the play is laid in Yorkshire, Mr. Wall's own county. Leading members of the cast are Miss Louise Hampton, Miss Minnie Rayner, Miss Dorothy Overend, Miss Campbell Gullen, and Mr. Claude Allister.

Charitable Quakerers.

On Monday next there will be a revival of "The Quaker Girl," by arrangement with Sir George Dance, at the Brixton Theatre, where it will run for a week, with a matinée on Saturday, in the interests of charity, all profits going to the Hospital for Epilepsy and Paralysis, Maida Vale. Miss Winifred Nathan is presenting and appearing in the piece, and with her will be R. Joseph, Frederick Lloyd, Dorothy Hinch, Sylvia Carthew, Isobel Harrie, Nancy Lanchester, and Jean Jay.

A Popular Pantomime.

"Aladdin" finished a very successful eleven-weeks' run at Birmingham Theatre Royal on Saturday night. The usual licence was permitted. For instance, Lupino Lane became a member of the ladies' chorus, and G. S. Melvin posed as a feminine beauty in the jewel garden. Presentations were prolific, including gifts to the principals of the staff. Unfortunately, Mr. Philip Rodney, the managing director and producer, was absent, general sympathy being expressed towards him on the death of his mother the previous day.

"Child o' My Heart."

Mr. Graham Roberts will produce on Monday, at the Hippodrome, Mexborough, a new three-act play by W. V. Garrod, entitled "Child o' My Heart." Included in the cast are Mesdames Maud Morton-Powell, Phyllis Massey, and Betty Morton; Messrs. Algernon J. Hicks, J. G. Maine, Arthur Leslie, James Hart, and Graham Roberts.

Many Happy Returns to—

Annie Saker—Thursday, March 13.
Florence Smithson—Thursday, March 13.
Henry Chance Newton—Thurs., March 13.
Alexandra Dagmar—Thursday, March 13.
O. Linyard—Friday, March 14.
H. J. Kirby—Friday, March 14.
Mrs. Kendal—Saturday, March 15.
Leslie Stuart—Saturday, March 15.
Monte Bayly—Saturday, March 15.
Elsie Janis—Sunday, March 16.
Harry Elliston—Sunday, March 16.
Isobel Elsom—Sunday, March 16.
Phyllis Broughton—Monday, March 17.
G. W. Hunter—Monday, March 17.
Ernie Mayne—Monday, March 17.
J. J. Ellis—Monday, March 17.
Nellie Wallace—Tuesday March 18.
Wilkie Bard—Wednesday, March 19.
Wentworth Croke—Wednesday, March 19.
Lily McKay—Wednesday, March 19.

PREMIERES OF THE WEEK.

"THE FOREST."

At the St. Martin's.

Play in Four Acts, by John Galsworthy. Presented by the Reandean Company at the St. Martin's Theatre, on Thursday, March 6.

Tregay, Nicholas Hannen; Farrell, J. H. Roberts; Adrian Bastaple, Franklyn Dyall; Lord Elderleigh, A. Carlaw Grand; Stanforth, Campbell Gullan; Paul Revers, Felix Aylmer; Robert Beton, Edward Irwin; Baron Zimbosch, Edward Rigby; John Strood, Leslie Banks; Samuel, William E. Hallman; Herrick, John Howell; Amina, Hermione Baddeley; Sadig, David Hallam; Captain Lockyer, Ian Hunter; Dr. Franks, H. R. Hignett; James Collie, Campbell Gullan; Mahmoud, Qwashie; Samenda, Felix Aylmer.

"The Forest" might be a lesson by Mr. Galsworthy to Mr. C. K. Munro, the author of "The Rumour" and "Progress." The older dramatist has taken a similar theme—how the big business man can influence the lives of numbers of simple and innocent people in some distant country—and treated it, in contrast with Mr. Munro's somewhat over-exposed photographic methods, in a sharp, impressionistic manner. And the effect is very different. Although Mr. Galsworthy has written many better plays (for the construction is a trifle loose), every scene in "The Forest" grips the attention and holds the imagination by its artistry and economy of writing, whereas the younger author's long speeches often leave the audience rather tired.

This world is a queer place, says Mr. Galsworthy, an impenetrable forest, in which the mind of man wanders about and gets lost. After a not very intelligible first act, in which a number of financiers, politicians, and social reformers decide to support an expedition into Central Africa, we follow the group of white men and their native followers into The Forest. The white men go for various reasons, but all of them are, if sometimes rather vaguely, idealists. Even the leader, Strood, who is making this investigation into the slave trade an excuse to find diamonds, wants to add a slice to the empire. With him are Herrick, a naturalist, who, with poisoned arrows flying about, can get excited about a new kind of frog; Captain Lockyer, a soldier; Franks, a doctor; and James Collie, a Scotsman. There is also Amina, an Arab girl, who is in love with Herrick, who, though she is an important ingredient in the drama, is the false note in the play. Disease and suffering, poison from native arrows, and pestilential swamps, kill off the men one by one. Only the doctor, who is left behind with some of the sick bearers, gets back to civilisation, and we see how the astute financier turns all this human suffering to his own advantage.

The production was superb both in the acting and the settings. The forest scenes were beautifully and suggestively rendered, and the team work of the actors is something almost fresh on the English stage. Mr. Basil Dean excels in this, and he has a real genius for getting the right people for his productions. Practically every character was perfectly acted, so that it is scarcely possible to pick out any outstanding parts for praise without doing an injustice to those not mentioned. However, Mr. Leslie Banks gave a fine, strong, nervous performance as the leader of the expedition, and Mr. Franklyn Dyall was wonderful in his calm, Mephistophelian strength as the financier. Perhaps Mr. Campbell Gullan's was the greatest achievement. He doubled two parts, the dapper little politician in the first act, with the Scotch explorer in the forest scenes, and succeeded in completely changing his personality. Mr. J. H. Roberts' study of the financier's confidential clerk should be mentioned, and Mr. H. R. Hignett's sensitively-felt Dr. Franks. Equally good were Mr. William E. Hallman, Mr. Felix Aylmer, Mr. Nicholas Hannen, and Mr. John Howell.

There is only one woman's part. It was played by a young girl, Miss Hermione Baddeley, and in many ways her performance is the outstanding thing in the production. It is sufficient to stamp her as a fine, instinctive actress.

"A SCRAPE O' THE PEN."

Mr. Graham Moffat's Comedy Revived.

It is a good idea of Mr. Graham Moffat to revive "A Scrape o' the Pen." It is being played for three matinées a week at the Garrick. Lovers of "Bunty" will be just as pleased with this comedy, which, although there is no character in it as delightful as the young lady who has pulled at our heart strings for so many years, is nevertheless full of Scotch humour and the homely charm associated with Mr. Moffat's plays. Some of the scenes are very fresh. The reading of the genealogical chapter from the Bible and the New Year's gathering at the Market Cross are first-rate fun.

It is well acted by the "Bunty" Company, and Mr. and Mrs. Graham Moffat have good opportunities as the very lovable and quarrelsome old couple. Miss Winifred Moffat is excellent as Jean, the young lady who so nearly ruined her life by a scrape o' the pen to a marriage certificate.

"UNDER HIS PROTECTION."

At the Lyceum.

Play, in Four Acts, by Andrew Emm. Produced at the Lyceum Theatre, on Wednesday, March 5.

Don Delago, Young Buffalo; Father Pius, William Lugg; Brother Andria, Arnold Winters; Juan, A. Griffiths; Don Largos, E. W. Bretton; Don Daco, Jefferson Gore; Captain General, Fred Morgan; Don Mallistas, G. Raymond Wallace; Carello, Bert White; Petro, S. J. Chapman; Valario, Francesca Slyviaz; Benito, Jackie Montgomery; Carmencita, Dora Dare; Floss Knight, Sybil Arundale; Pablo, Pete Simpson; Jake, Harry Elliston; China Chink, Bertie Wright; Heneka Wambal, Chief Eagle Elk; Peoh-Necala, Black Calf; Sapa, J. Furrusso; Blue Sky, Calaska; Running Stream, Tantana Wyossa; Rubba Wamba, Red Eagle; Dawn, By Himself; Rose Deering, Cynthia Gordon.

People who go to the Lyceum want a good, strong entertainment, and Messrs. Walter and Frederick Melville certainly provide them with one in "Under His Protection," which was produced to an enthusiastic audi- was produced to an enthusiastic audience last week. There are a great number of scenes; a fine assortment of villains, who bristle with villainy; a hero who always comes out magnificently on top, and a heroine who is true to the traditions of English melodrama. In addition to this there is Dawn—an "almost human horse"—a lovely creature with a fine instinct for villains and a very praiseworthy taste in heroes; a wonderful rope spinner in Senorita Ray de Silviaz; a coloured singer named Madame Jennett; and the three buck-dancers, who raised a great deal of dust in the Saloon scene on the first night. There are also those ten tumblers known as The Tazzerwoullths, whose whirlwind performance was one of the most successful things of the evening.

Through all this excitement the story wanders fairly clearly. Don Delago, the hero, is the son of a former Governor of Carranza, who had been killed by Don Daco, the present Governor-General. He has been brought up by that familiar figure in melodrama, the Old Servitor, and at the opening of the play has returned to Mexico to avenge his father's death. Arriving at the Carranza Pass at the same time is a young English girl. She is carried off to the Palace, from which she is duly rescued by the hero, who in his turn, at the instigation of the villains, is captured by Redskins. He is saved from a very uncomfortable death by the intervention of an Indian Chief who had, years before, been befriended by the hero's father.

Mr. Philip Yale Drew, who has adopted the picturesque name of "Young Buffalo," carries all before him as the hero. He has a fine, buoyant personality, and he makes an instant and natural appeal to an audience. He is, of course, a superb horseman, but, what is more important, there were moments in the play when he made us realise that he is an exceedipgly good actor. Mr. Jefferson Gore made a magnificent figure as the Governor-General, and Mr. William Lugg acted well as Father Pius. Miss Cynthia Gordon's heroine was in the true tradition—sweet, pathetic, charming. Miss Sybil Arundale played exceedingly well as a pert bar-keeper, with Mr. Harry Elliston as a comic attendant, and there was a bright piece of acting from Mr. Bertie Wright as a Chinese laundryman. The comedy, however, needs strengthening, for all these artists could do with more material. There was also good support from Mr. Fred Morgan, who played the part of Chief Lieutenant to Don Daco, and Miss Dora Dare as the dancer.

The play was well produced by Messrs. Walter and Frederick Melville, who should be congratulated upon some of the settings, which were very attractive in a realistic way.

"DIPLOMACY."

Revival at the Adelphi.

Sardou's famous play is evidently the great standby for the English theatre. Since it was first produced by Sir Squire Bancroft in 1878, when it ran for a year, it has been revived with varying success practically every ten years. Mr. Gerald du Maurier's production in 1913 is well remembered, and Saturday's performance compared very well with that and, we imagine, the previous revivals of the play.

The younger playgoer is not likely to be carried away by his admiration for the "masterly technique" of "Diplomacy," and is perhaps inclined to wonder at its persistent success. It is more interesting now perhaps as a rather fine relic of the older school of play-writing.

The acting was exceedingly good, one of the great successes of the evening being made by a newcomer, Mr. Boris Ranevsky, who played Count Orloff. He gave a magnificent performance. Miss Gladys Cooper's Dora—one of her best parts—has been seen before; and Lady Tree again played Lady Henry Fairfax, a witty and delightful piece of acting. Miss Irene Brown, a great success with the gallery, made a striking figure as the Countess Zicka, and there was some fine acting from Mr. Norman Forbes, Mr. Owen Nares, and Mr. Dawson Milward.

DEATH OF H. G. HIBBERT.

(*Continued from page* 1.)

while yet in the prime of life, and still full of useful, nay valuable, work.

And to add to the irony of this tragedy, poor Harry was struck down just as he had arranged to publish another, and more extensive, series of Reminiscences and Memoirs. This work (as he so optimistically assured some of us, immediately before his fatal attack, was "to make his fortune," so to speak, and to enable him to retire with content into the country.

J. Pitt Hardacre's Tribute.

I am just wondering how many millions have read Henry George Hibbert's work without knowing who was the writer or anything of the man. I don't know for how many years his London theatrical article has appeared in the "Sunday Chronicle" under the nom-de-plume of "Masque." When he first joined the ranks of journalists articles were not signed, and the bulk of readers had no idea where the articles came from or by whom they were written.

For all that, he was a power, and this power consisted in his almost uncanny knowledge of all things connected with the stage, the variety world, or the almost now forgotten circus. To the editors of all kinds of newspapers—weeklies, dailies, or evenings—he was the perfect stand-by; be the recognised critic of any of the important papers suddenly indisposed, ill, or on holiday, the various editors seemed to have but one idea—send to Harry Hibbert. He had a most facile pen, whilst his inside knowledge was enormous and his memory stupendous.

He was very fond of his full title, and he often signed letters by it—Henry George Hibbert. To his intimates he was always Harry, and as I write these few lines of appreciation his photograph is looking down upon me, signed in full. I was to him plain "Jack," as I first met him—I hardly dare say how many years ago—at the house of a mutual friend who knew me as Jack, and so he became familiar with it.

Old Memories.

Only a few weeks back we lunched together; the lunch would not take more than an hour, but it was several hours before we parted, and all the time our talk was of old times, old memories, old names, many of which remain only in the memories of old playgoers. He hated to write a mistake, and was always glad to be put right. For instance, one week-end in the front page of this journal he wrote of Charles Dillon as a big, burly, rough man. He was entirely wrong; Dillon was the very opposite, always kind, gentle, and in figure was rather short. I asked him over our lunch had he ever seen Dillon, and he admitted he had not; but I'll guarantee what I told him on that occasion would be impressed upon his memory, and he would use it if ever he wrote again upon that subject.

As a native of Nottingham, where he first became a journalist, he had much to say of the early days of the theatres in that city; perhaps his most interesting memories to the present day was his first meeting and connection with Sir James Barrie.

The Courage of His Convictions.

Like all strong natures, he was a splendid friend and a good hater; but in everything he wrote he did his utmost to be just. As a critic his work was not of the psychological type, but of the practical. He knew his theatre from A to Z; he knew good from bad, both as to the merits of a play and the talents of the portrayers; and he had the courage of his convictions, and those qualities alone made his work of value to those playgoers and entertainment seekers who read "what the papers said" before patronising. There are very few left of the out-spoken critic type, and as such he leaves a gap impossible to fill.

He was proud when he became the Editor of "The Era"—proud of feeling he was to be the guiding hand in the oldest of theatrical journals.

To me the blow is great. One day I read he is ill, the next he is dead; and as he was one of those whose individuality is such that he never seemed to get any older—he was the same Harry Hibbert in appearance and in manner a year back as he was when we first met, and to all appearances would have gone on being the same for years to come, the gap is hardly comprehended. To me he will ever be a pleasant memory.

OTHER PERSONAL TRIBUTES.

Mr. EDMUND GWENN:—"He had an extraordinary enthusiasm for the theatre, and the older he grew the keener his enthusiasm seemed to be, which fact is refreshing to artists in these days! His criticisms were always very sound, well reasoned, and helpful. If he thought a thing was wrong on the stage, it was always his custom to show to an actor in what way, in his opinion, he would put it right. His death will cause great sorrow amongst those who knew him."

Mr. BEN GREET, in conveying his regrets on the death of Mr. Hibbert, writes that he had known him for a great many years as a keen observer and genuine theatre-lover—"a race of critics, I fear, that is fast passing away."

Mr. R. H. GILLESPIE (managing director of Moss' Empires, Ltd.):—"Since the first day I met him I have been struck by Mr. Hibbert's personality, by his wonderful knowledge of the stage, legitimate and music hall, and by his general desire to assist those of the profession who had fallen by the wayside. Theatrical journalism has lost one of its best confrères."

Mr. WALTER PAYNE (Syndicate Halls):—"Mr. Hibbert, whose loss we all deplore, was *persona grâta* not only with variety theatres, but with artists generally. Indeed, he was loved by everybody in the profession. His knowledge of the theatre and the music hall was extensive."

Mr. ALFRED LUGG (Secretary, Actors' Association):—"My personal sorrow will be shared by the whole membership of the Actors' Association. As a journalist he had a wonderful knowledge of the actor's life—he knew his trials and tribulations, and was at all times sympathetic to every movement that had for its object the betterment of the profession as a whole."

Mr. ALBERT VOYCE (General Secretary, V.A.F.):—"I always found Mr. Hibbert to be a very lovable man. There are too few men left to-day who know all the technicalities of our business and its history so well as he did. Mr. Hibbert always took a very keen interest in variety. There was little he did not know about the music hall, as his memories of variety must have gone back to at least 40 years. He will be sadly missed by the profession as a whole."

Mr. WILL BENNETT (Press Manager, London Hippodrome):—"I have known Mr. Hibbert for 15 years, and regarded him as one of the best informed theatrical journalists in England. Often I have been to his chambers, and have known him turn out in one night theatrical stories amounting, in all, to 5,000 words—truly a remarkable feat. His pen was always facile and sympathetic, and he was a positive walking encyclopædia."

Mr. GEORGE REYNOLDS (Manager, Alhambra),—"Mr. Hibbert was a very good friend and a cheery fellow. He will be sadly missed by those with whom he came in contact. He was always ready to help the "under dog" of the profession, and when there was a new attraction at the Alhambra, and he visited the Press gatherings, he was always the life and soul of the party. Everyone on the halls has, I know, a personal respect for the memory of Mr. Hibbert."

The funeral of the late H. G. Hibbert taking place to-day, the offices of "The Era" will be closed.

COVENT GARDEN.

Italian Ballet Season.

A programme of three ballets, a one-act opera, and "divertissements" besides carried the opening performance of Ileana Leonidoff-Messera's season at Covent Garden on Monday well on towards midnight. The signora is prima ballerina at the "Costanzi," Rome, and so is used to these all-night sittings. The company were very much at home in the comical "El Cavadenti" ("The Dentist"), and this was not surprising, since the personnages of the old Commedia dell'Arte are part and parcel of every Italian's existence. The faults here were poor lighting and an overcrowded stage, so that we were cheated of some of the enjoyment of seeing Pantalone's teeth drawn. But the marionettish antics in which his imaginary yells were drowned were executed with the greatest spirit, and the dancing of Signorina Kraski and Signor Celli as Harlequina and Harlequin was charming. "Feste Persiana" was a series of ceremonial dances to barbaric music by Glinka and others. These were picturesque and well-devised. Signora Leonidoff Massera (who is her own choreographist) appeared as a Divinity in this, and as Mlle. Camargo in the graceful 18th century "Sevres de la vieille France." She is obviously very accomplished both as mime and dancer, and by no means lacking in the magnetism that is in the make-up of every great dancer. Sig. Celli's angular, loose-jointed leaps in the part of the Dervish were clever.

The opera was "I dispettosi amanti" ("The Lovers' Quarrel"), by Signor Attilio Parelli, the conductor of the orchestra.

"THE BLUE BIRD."

At the Wimbledon Theatre.

"The Blue Bird," that fantastic fairy play, suitable for children of all ages, is the attraction here this week. Miss Nora Johnston, who also takes the part of Night, presents the piece. The cast is a strong one. Miss Joan Duan and Miss Phyllis Jay are sweet as the children, Tyltyl and Mytyl, Mr. Ernest Hendrie was splendid as Tylo, the Dog, as was also Mr. Norman Page as Tylette, the Cat. Miss Maud Cressall was handsome and dignified as Light, and Mr. Herbert Russell acted well as Bread. Among the outstanding features of the performance was the dainty and delicate dancing of Miss Temple Bell in the character of Water. She charmed everyone with the exhibition of her art in the first act, finishing with a pas deux with Mr. Dirk Daniell as Fire, while again in the scene of the Palace of Night she danced divinely, and was heartily applauded at its conclusion. Miss Annie Stalman played her part well as Fairy Berylune, Mr. Ernest Leverett was amusing as Sugar. The play was produced in excellent style by Mr. Norman Page.

THE REALM OF MUSIC.

VIOLIN AND PIANO RECITAL.

Two young Royal Academy of Music students, Mr. Jean Pougnet and Miss Betty Humby, joined in a successful recital at Wigmore Hall, at which they played violin and piano sonatas by Bach, John Ireland, and Saint-Saëns. Their Bach playing (Sonata in E major) at once testified to the excellence of their "school" by its admirable spirit, its strongly rhythmic feeling, and its finish. The pianist brought greater confidence to the Ireland work (in A minor) than her companion, though Mr. Humby's playing, even here, was by no means tentative.

ROYAL ACADEMY OF MUSIC.

Two compositions in MS. by students were played at the chamber concert given at the Royal Academy of Music last Wednesday. The first movement of a pianoforte sonata in F sharp minor by Mr. Reginald King, performed by the composer himself, indicated strong native romantic tendencies, and, it may be added, a thorough acquaintance with the works of the Romantics. Mr. King already knows how to write effectively for his instrument. There was more originality, but a less sure touch, in Kathleen Valmai Summers' Two Pieces for flute, horn, and pianoforte. The combination is a difficult one to handle, and if the experiment was not altogether successful, it at least produced some interesting colour combinations. A violinist, Mr. Hugo Rignold, played two pieces by Kreisler with a dexterity and finish quite unusual in a student. Though he had to go carefully in the "Caprice Viennois," he left no doubt that he is on the high road to the acquisition of a first-rate technique.

DANCE THE ORIGIN OF MUSIC.

M. Louis Vuillemin, the well-known composer and writer, lectured at the French Institute on "The Influence of the Dance on Music." A persuasive as well as a witty speaker, M. Vuillemin soon brought his audience round to his opinion that music was the outcome of the dance. Gesture, he said, the earliest, simplest form of expression, was the origin of the dance, and rhythm the inspiration of music. He could well imagine that Adam and Eve might have danced a pas de deux in the Garden of Eden, but not that they sang a duet, for music was a complex art. After the lecture M. Fernand Pollain, famous for his interpretations of old violoncello music, played admirably Bach's Suite No. 3 in C major, and a Sonata by Marcello, besides pieces by M. Vuillemin and others. Mr. Eugene Goossens presided.

MISS ESTHER COLEMAN.

Miss Esther Coleman managed to get a great number of characteristic songs into the programme of her recital in the Hartnell Salon, even though it hardly succeeded in living up to its ambitious title of a "Historical Review of Song." How could it, in the space of an hour and a half? But the attempt was worth while: for the audience, because of the educative and artistic experience of a conducted tour of song through well-chosen ways, beginning with 12th and 13th century troubadour and minnesinger songs, passing by the Tudors, the French chansonists, the classics, and the lieder writers of the 19th century, and ending up with an international survey of songs of our own day; and for the singer, because it must have shown her both her weakness and her strength. A young artist with a good voice and of much intelligence, Miss Coleman should go far when she learns so to lose herself in every song she sings as to make it seem an expression of personal experience. Tonal variety and the dramatic conviction, sometimes lacking now, will follow.

THE LONDON TRIO.

Smetana, whose centenary falls this month, will probably live in his operas longer than in his chamber works. The Trio in G minor, which Mme. Amina Goodwin and her colleagues of the London Trio, Mr. Pecskai and Mr. Whitehouse, played at their concert in Wigmore Hall is a less interesting work than the much better-known quartet, "From My Life." And that does not seem to be wearing well. But one was glad to hear the Trio again, for educative reasons, and especially since the performance did it complete justice at all points. The day's soloist was Mr. Pecskai, who played admirably Bach's unaccompanied Adagio and Fugue. A charming singer, Miss Mary Copner, sang a number of songs.

MR. FRANKLYN KELSEY.

Mr. Franklyn Kelsey is completely at ease with his audience, and immediately puts them at ease with him. That was one of the chief reasons for his great success at his recital in Æolian Hall. It follows that he is at ease with himself; having such thorough command of his means that he can forget all about his "production," his "diction" his "method." His baritone is a good one. It has power, range, and expressive quality. Add that he brings quick intelligence, dramatic feeling, and warm enthusiasm to all he sings, and it will be easy to understand why his audience were so pleased with him.

VIRGINAL MUSIC.

At Æolian Hall we heard Tudor music played, just as Queen Bess used to hear it and play it, upon the virginal, by Miss Margaret Glyn, who is the proud possessor of a 16th century Italian instrument, which Mr. Henry Tull, expert in these matters, has restored. The virginal's voice is thin, sweet, faded, dry—rather like the scent of pot-pourri converted into sound. It suggests a time less musically spacious than our own, however "spacious" it may have been in other respects. Then, to Miss Glyn's accompaniment, Miss Rose Standfield sang us songs of Dowland, Rosseter, and Ford. On the whole, even in Tudor songs, the virginal must be voted less successful as a background to the voice than the modern pianoforte. The two sounds do not agree—they seem centuries apart. Can it be that singing voices have changed as much as instruments! Miss Standfield's mezzo-soprano is a beautiful one. It was the full, mellow tone of it that made the other thinner and more metallic by contrast.

MISS DOROTHEA WEBB.

The three songs for voice and viola by Norman Peterkin which Miss Dorothea Webb sang at her recital in Æolian Hall are an interesting experiment, and it turned out to be entirely successful in "A Piper," in which voice and instrument twined round about each other, making delightful patterns and colour contrasts. In "The Journeyman Weaver" the combination did not seem quite happy, though the form of the song was. The least right was "A Curse on a Closed Gate." One does not easily associate the viola with a curse; it would, at any rate, have to be a very mild one. Nor are Miss Webb's ingratiating presence and agreeable tones equal to the burden of a comprehensive malediction. It is impossible to mention all the charming songs in the programme; there were so many. Ravel's "La Flûte Enchantée," "Le Paon," and "Asie" were beautifully sung. Miss Webb excels in the suggestion of atmosphere. She had able assistance from Miss Ella Ivimey at the piano and from Mr. Ernest Tomlinson in the viola accompaniments.

MODERN RUSSIAN SONG.

At the South Place Institute a lecture was given by Mr. A. P. Rosh, of Moscow, on "Modern Russian Song," which was illustrated by a number of examples sung by Mme. Margaret Gavrilova.

In our notice of the Magicians' Club Concert last week we omitted the name of H. Regensberg, whose contribution—an impression of the famous Hebrew comedian, Julian Rose—was much appreciated.

SONGS AND SINGERS.

B. Feldman and Co.

The new "Wembling" song, "Wembling at Wembley With You," written and composed by Dudley Beresford and Harry Collman respectively, has already caught on, and is now an established success. It was featured in J. W. Jackson's "Peeps" production at the London Alhambra last week, and Ciro's, Grafton Galleries Cabaret Club, Queen's Hall Roof Cabaret, and other West-End houses are making a special instrumental feature of "Wembling." Reg. Wentworth sings it, Olga Royce sings it, and at the "Puss in Boots" Dance Hall, at Shoreham, it is the tune that gets everyone dancing. Evelyn Kell's production, "The Chance," makes a special feature of the song, so that "Wembling at Wembley With You" is well on the way to record success.

Amy Saker's clever juvenile singing and dancing troupe, the Six Merry Madcaps, are featuring "Dancing Pool" in brighter style. Miss Saker tells us that she has featured numerous Feldman numbers, and always with success.

Manon Trevor is featuring "Indian Moon" in "Muddles" revue. The song is made the subject of an artistic scena, and the result is most successful.

In Harry Russell's "Laughs and Ladies" great comedy revue, Madge Allan makes a special and highly successful feature of "Happy Go Lucky in My Old Kentucky Home."

Smith and Johnson send an enthusiastic message regarding their success with "When Will the Sun Shine for Me?"

Feldmanism is a strong feature of "Zeal" production (presented by Richard Swann and Clifford Astley). New Feldman numbers are being regularly added.

Nora Bancroft has made a sweeping success (as principal boy with "Jack and the Beanstalk" pantomime in South Africa) of "Idaho" and "Minnetonka."

In Charles Stevens "Ha! Ha!" production, Feldman numbers are featured as follows: "Idaho" and "I'm Sitting Pretty in a Pretty Little City" (Hylda Carmen), "We Don't Want Any To-day" (Alf. Brookes), "She Told Me to Meet Her at the Gate" (Charles Stevens), and "When the Lights Go Down in Chinatown" (ensemble).

In "A Whirl of Girls," "Gipsy Moon," and "Broadway Strut," are being introduced by Al. Clark and Syd Culver respectively.

Percival Murray's new revue, "Something Nice," will feature "In Love With Love" (Daisy Leon), "Hottentot Trot" (The Two Martells), "I'm Wild About Wild Men," and "My Conscience Whispered" (Gloria D'Arcy).

Francis and Day.

Yet another triumph must be credited to Fred Barnes, who at the Empire, Newcastle, last week essayed for the first time, and with complete success, the firm's new song, entitled "Stealing to Virginia." He is heard in it this week at the Brighton Hippodrome, where "Sing Along, Sambo," his original song, still retains its hold as a popular favourite.

Scott Sanders's new song, "Pottering Along," already a formidable rival to his great success "On the Road to Anywhere," is at the Palace, Huddersfield, meeting with splendid receptions, as it did the previous week at the Empire, Birmingham.

"Somebody's Wrong," which proved so entirely to the tastes of London Coliseum audiences last week in the safe hands of Blaney and Farrar, is being sung by them with the same success just now at the Holborn Empire.

The new song "It Ain't Goin' to Rain No Mo'!" proved a big hit at both the Chiswick and Shepherd's Bush Empires last week when sung by Dollie and Billie, as did likewise "'Maggie!' 'Yes, Ma!'" in their hands.

Dick Henderson, at the Hippodrome, St. Helens, is scoring heavily with his new songs, "You Were Right—I Was Wrong" and "Do You Realise?"

Chas. H. Peters, the genial musical director of Portsmouth Theatres, Ltd., writes of the tremendous success at the Prince's in that town last week of "Maggie!" 'Yes, Ma!'" He caused a slide bearing the chorus to be made, and whilst the number was being played got two of his musicians to personate the lovers in the orchestra, whilst another enacted the part of "Ma" from a box, the result being a furore.

Ernie O'Dale, the light baritone, is on "Dame" exponent, has been utilising with complete success at Huddersfield and elsewhere both "What Makes Bananas Bandy?" and "'Maggie!' 'Yes, Ma!'"

Lawrence Wright Music Co.

O'Gorman Brothers, who are at the Alhambra this week, are making a really sensational success with that greatest of all fox-trot song successes, "When It's Night-time in Italy" (It's Wednesday Over Here), which "goes" with a bang at every performance.

Harry Curwen who is producing a new revue at the Empire, Dewsbury, on Monday week, was so taken with Jack Britton's rendering of "Just a Girl That Men Forget" recently, that he engaged both singer and song straightway, and is producing this number in quite a new and novel fashion. He is also introducing several other Wright songs into the new revue.

That very smart duo, Haig and Escoe, who are at the Pavilion, Ramsgate, have found a great winning hit in "She's Got the Wana Blues," which wins them unlimited acclaim.

"Twelve o'Clock at Night" is a new fox-trot ballad for which a wonderfully successful future is confidently predicted. The Savoy Orpheans make this their big fox-trot feature at the Savoy Hotel. Terry Wilson has made a very big success on the halls with this fine number.

Harry Rappi, the American violinist and singer, made a big hit at the Victoria Palace last week with the two big numbers, "When It's Night-time in Italy" and "Little Rover."

Olive Carew, who opens at the Hippodrome, Willesden, next Monday, will present an entire Lawrence Wright repertoire, including the old favourite, "Lovin' Sam," and several new numbers, which suit this versatile performer to perfection.

Jessica Bevan made a big hit in revue at the Queen's, Poplar, with "Oh, Sing-a-Loo," and Charles Carr (of the Three Scamps) caused a sensation with "Micky Donohue." "Honolulu Blues" and a new "Alabam" number (the latter sung by Amy Stewart) were also very successful.

That charming singer Lillian Carter, who is at the Hippodrome, Coventry, has a number that is sensationally successful in the fine "sermon in song" entitled "Just a Girl That Men Forget."

Ally Benson, in the revue "The Joy Wheel," at the Rotunda, Liverpool, is signally successful with that wonderful fox-trot hit "When It's Night-Time in Italy."

Peter Farman and Alan Rochester, at the Hippodrome, Stockton, duettise delightfully with "When It's Night-Time in Italy" in "Stella" revue. Mr. Farman will also introduce "You've Got to Give 'Em Something to Remember You By" into the same successful show.

Keith Prowse.

Mr. Arthur Sutcliffe, one of our foremost concert party producers, is a strong supporter of Keith Prowse numbers, and has definitely decided to feature "Last Night on the Back Porch," "Down on the Farm," "Just Holding Hands," "Teach Me," "Romany Love," and "Bells of the Sea," throughout the season at Llandudno.

In the new revue, "Ha, Ha!" which opened at the Palace, Ramsgate, this week, "Teach Me," "Just Holding Hands," "Last Night on the Back Porch," and "Down on the Farm," have all helped to make this show an instantaneous success.

Tom Beresford is making a special feature of "Last Night on the Back Porch," and finds this an absolute winner. Victor Keith, the "unique light comedian," also sings "Last Night on the Back Porch" with success. Bobby Telford has included both "Last Night on the Back Porch" and "Romany Love" in his new revue, "Ripples." Ernest Wharton, producer of the Fancies Concert Party, is scoring with "Down on the Farm." Al Clark, in a "Whirl of Girls," continues to sing "Romany Love," and the reception accorded this versatile artist proves again the wonderful popularity of this delightful song fox-trot. Cyril Bayliss writes: "The hit of my latest show, 'Reality,' is 'Last Night on the Back Porch.'" The Palladium Four are also making a big hit with their wonderful rendering of this number, which has taken the world by storm. Nancy Meron is charming her audiences at Hippodrome, Wrexham, this week with her delightful rendering of "Lassie o' Mine." Helen Merva has been singing "Just for a While" for many months, and still finds it her most successful song.

British Song Publishers.

"Di-De, Di-De" (That's the Baby's Blues) is sweeping the country with its haunting blues melody. It is predicted that this novelty number is fast becoming recognised as the most catchy blues tune yet published, and the British Song Publishers report that professionals and dance bands everywhere are featuring this number with tremendous success. Among others, the Savoy Havana Band, at the Savoy Hotel, are featuring "Di-De, Di-De," as one of the biggest hits of the year.

Jack Hylton and his Piccadilly Hotel Orchestra, at the Piccadilly Hotel, continue to feature the British Song Publishers' sensational fox-trot success, "Felix the Cat." Artists using this number proclaim it to be the laugh hit of the year.

The British Song Publishers are deserving of the fullest support from all British artists and bands for their policy in publishing and placing on the market all-British songs and music. The company report that they are greatly encouraged by the generous support they have received from all branches of the profession.

The company will shortly announce their first complete catalogue of all-British numbers, several of which possess decided hit possibilities. One new number now in preparation, the title of which is being closely guarded will, in the opinion of experts, be an overnight success.

Artists and dance bands will profit by forwarding their card to the British Song Publishers at their professional department, 18, New Burlington-street, London, W.1, so that they will receive the company's new winners hot off the press.

ORCHESTRAL ITEMS.

B. FELDMAN AND CO.

Thursday, March 6, a Grand Feldman Night at Dulwich Baths. Our thanks are due to Mr. Page for the splendid way in which he organised this feature, which proved a tremendous success. Feldman songs were well represented in fancy dresses. Prizes were awarded as follows: "That Red Headed Gal," "Ain't Love Grand?" "Hiawatha's Melody of Love," "When Will the Sun Shine For Me?" and "Bella Donna." The band was particularly fine, and rendered a full Feldman programme, which was much appreciated by the 700 people present.

Mr. Guy Fletcher, musical director, Imperial Cinema, Blackpool, writes us a line to say that "Oh! Gee, Oh! Gosh, Oh! Golly, I'm in Love!" had a tremendous reception during the week he featured it. We note also that "Bebe" and "Little Nellie Kelly" selection were featured during the same week. Mr. Fletcher is asking for more numbers like these.

The London Celebrity Band, under the direction of Mr. Kinsman, are now in Portobello, and a line from him informs us that our numbers are certainly pleasing to the dancers. The four separate numbers from "Little Nellie Kelly" and "That Red Head Gal" are being exceptionally well received.

The slogan "Feldman music fits the dance" certainly fitted in at the Queen's Hall last Monday and Tuesday on the occasion of the finals of the World's Dancing Championship. Besides the four numbers that were used for the World's Dancing Championship, "In a Tent," "Gigolette," "Little Nellie Kelly, I Love You," and "My Sweetie Went Away," the following numbers were featured: "In Love With Love," "Not Here, Not There," "Stella," "Bebe," "Passionetta," "Horsey! Keep Your Tail Up," "When Will the Sun Shine For Me?" and "I'm Sitting Pretty."

Lyons' New Corner House Orchestra, under the direction of Mr. Sterndale, are making a special feature of Feldman numbers. Among other numbers that were heard on Thursday last were "Gone," "Gigolette," "Say It While Dancing," "In Love With Love," and "Horsey! Keep Your Tail Up" received an exceptional ovation.

The Midnght Follies Orchestra, under the direction of Mr. B. Firman, at the Coliseum this week, are making a special feature of Feldman's latest fox-trot, "Midnight Rose."

LAWRENCE WRIGHT MUSIC CO.

The Regent Dance Hall, Brighton, was en fête last Thursday night, when the big dance competition in connection with "When It's Night-Time in Italy" attracted a huge concourse of competitors and spectators. Norris Smith's splendid band played an entire Lawrence Wright programme during the evening, and every number was enthusiastically received.

Lareine's Rhythm Kings, both at the Regent Palace and Trocadero, have added the popular "American Medley" to such other big Wright hits as "When It's Night-Time in Italy," "I Love Me," "Farewell Blues," &c., all of which are equally successful.

J. H. Kitchenside, who so ably conducts the famous Arsenal Band (Highgate Silver) at the Arsenal Football Ground, Highbury, finds that his biggest winners are "Romany Rose," "Granny's Song at Twilight," "Just a Girl That Men Forget," and "I Love Me."

Marius B. Winter's fine dance orchestra, which made such a strong feature, at the Hassan Ball at Hyde Park Hotel, of "Felix Kept on Walking," "Seven and Eleven," "Mr. Gallagher and Mr. Shean," "Annabelle," &c., is making a big feature of these and other Wright numbers at all his engagements.

C. W. Clay, musical director of Harrods, is making a big feature of Lawrence Wright music every day in the augmented orchestra. Amongst the most successful offerings are "When It's Night-Time in Italy," "Felix Kept on Walking," "Just a Girl That Men Forget," "She's Got the Wana Blues," &c.

C. Watson, who is running the Excelsior Orchestra at Eastwood, writes that he is featuring nothing but Lawrence Wright numbers. He is making specialities of "Felix Kept on Walking" and "When It's Night-Time in Italy." Other big hits are "I Love Me," "I Love You," "Seven and Eleven," &c.

(Continued on page 12.)

CONCERT ARTISTES AND ENTERTAINERS.

ENTERTAINERS' WANTS.

NORA FREELEY, Solo and Orchestral Violiniste, 35, Clapton Common, E.5. 2084 Dalston. NAN CALNAN, Solo Pianiste and Accompanist, 42, East Bank, Stamford Hill. 2946 Dalston.

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FROCKS AND FANCIES.

Effective Economy—Open-work Shoes—Poiret's New Pink — Cigarette Perfumes — The Sahara Touch.

Economy—economy! It's got a horrid sound—that word! Economics are usually such soul and mind-destroying evils. Whoever heard of anyone doing anything worth while when they were thinking about economising? Yet only the other day I came across a dress which would certainly make for economy, although no one would have believed it to look at it. It was at Cintra's dress show I met it. A black sheath gown, which could be made of the popular satin or one of the crêpes, with "gadgets" so that you could ring the changes some four or five times and absolutely no one would recognise it was really the same dress you'd got on. There were two wide bracelets above the elbows. On the left one there depended a triangular pennant lined with gold tissue, with a little slit pocket in it, and the teeniest, weeniest hanky peeping out. On the tissue were cut out figures in lacquered leather.

Ear-flaps.

It was here that I saw the newest sort of headdress—to go with the frock—also of lacquered leather, with ear-flaps embroidered in green and gold. And such an amusing show it was, with Cintra—otherwise the Hon. Mrs. John Fortescue—popping in every now and again explaining this and explaining that, and giving away all sorts of State secrets, secrets to the dressmaking world, I mean. Her really big show will be given in May; this one was only for a few privileged persons.

Hand-painted Hats.

When I was in Paris I saw any amount of hand-painted jumpers and blouses. In a shop in the Avenue de l'Opera the "pretty-pretty" sort of painting—butterflies, pink roses, and blue ribbons adorned many of the crêpe de chine "creations"—sorry! but there's no other word for them. Better, I liked the silk jumpers stencilled by hand in indelible colours. Does that mean they will wash? I hope so, for the sake of our dry-cleaning bills. Now hand-painted hats have arrived. I've seen them in London, and on the Riviera, I hear, they are quite numerous. The one I covet is a perfectly plain little white crêpe de chine shape decorated with a medley of beautifully blended colours. But ambitious amateurs—beware! do not dabble in paint with inexperienced fingers. It needs a master hand.

Drawn Thread Work.

How crazes spread! Sometimes they will extend from our dresses to our lingerie—at others, as in the case of drawn thread work—from our "undies" to our "overs." Drawn thread-work, once found almost exclusively on garments that are not seen by all and sundry, is now being used for trimming dresses. Those plain little pleated crêpes and crêpe de chines have drawn threadwork hems and motifs—and those are the sort of little frocks we shall all be wearing this summer if it is really hot.

Shoes and Stockings.

Shoes, too, are somewhat open-work in design. I'm speaking now of the newest "models," I suppose they are called. Some are composed entirely of narrow strips of leather plaited together—and the stocking can be seen clearly through each plaited bar. From beige to what was called "nude," and now on to quite a pinky puce, the colour of stockings have become more colourful. There are red leather decorations on black, grey, and even some of the green shoes, and the red heel has become a passion. Shall we go on from pink stockings to red ones to match the heels and trimmings of our shoes, and to go with our red frocks and hats?

A Question of Colour.

According to Poiret, pale puces and apricots and wistarias are all to be popular again for dresses, and there is a new pink which is difficult to describe, but it's rather like the crushed raspberry of last year.

There was a great deal of colour about this show, which took place in the huge, lofty rooms of Yvonne Chastel, and we were promised some wonderful mannequins from Paris; but, as a matter of fact, most of them were either Americans or Russians, with one or two English thrown in. Of course, one expects a certain amount of eccentricity from Poiret, and a great many of his frocks will be perfect for the stage, having just that touch of eccentricity that makes a stage frock, although you may think it mars the ordinary clothes.

New Ideas.

One of the decorations on a frock was a band of Rumanian embroidery to hold the lightly gathered side-panel, from which depended six woollen tassels of variegated woollen cord at the end. I can't say I liked it. On the other hand, I did fall in love with a white marocain coat and skirt, very lightly embroidered here and there with tiny jet beads, and having a very pretty fluted collar of georgette with two rows of tiny black piping. With it was worn a white hat, adorned with a black ornament, from which fell a long horse-hair tail to the shoulder. Quite the prettiest was a frock which had a figured Chinese top allied to a dark-blue gored skirt; a little wrap-over blue jacket was lined and trimmed in the same fashion, and the pretty mannequin wore a Chinese hat with it.

Only Pretence.

Girls are having great fun pretending to be dope fiends with the new little phials of perfume, which are really intended to perfume cigarettes. They bring out the tiny glass tubes, which have long, narrow ends, meant to insert in the cigarette. They toy with the malignant miniature syringes, then laughingly break off the tip and press it into the cigarette, where the scent is diffused into the tobacco, leaving you with the most deliciously scented "smoke." "Narghile" is the newest blend, but you can get any of your favourite perfumes, and they are packed in Oriental-looking little black-and-gold canvas boxes, which hold a dozen of the wicked-looking, but perfectly harmless, little weapons.

Adrah Fair's Frock.

Pretty, fair-haired Adrah Fair, who is singing at the Coliseum this week with Mr. and Mrs. Foster Why,

(*Continued at foot of next col.*)

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"LEAP YEAR."

New Julian Wylie Revue.

Revue, Book by Lauri Wylie, Lyrics by Clifford Harris, and Music by Herman Finck, Produced at the Liverpool Olympia on Thursday, March 6.

At the fall of the curtain there was a consensus of opinion that this latest work is the finest of its kind ever seen on the Liverpool stage. Not a single complaint was heard, excepting that there was a superabundance of good things. A judicious pruning will bring the show within reasonable time, although in the process much excellent material will have to be sacrificed.

It is difficult in a limited notice to deal with the bewildering array of attractions offered. Mr. Julian Wylie, who was responsible for the presentation, may be highly congratulated on a wonderful achievement which is likely to eclipse anything he has done. As a spectacle, it is almost beyond description: novelty follows novelty in quick succession—in fact, the whole is a dazzling kaleidoscope which an onlooker will not soon forget.

The revue, which is divided into two parts, has 19 scenes, each of a distinct character. Opening with one in France, we are afterwards introduced to the Wembley Exhibition, the London Hippodrome, several of the Colonies, a lovely scene of Nottingham lace, and finally the Palais de Danse, interspersed being neat little cameos—"Automatic Funland," "Penny-in-the-Slot Machines," Hampstead, with the old coster songs, "Good Health," which includes "An Honest-to-Goodness Drama in Five Acts," performed by Mr. George Robey and his chief supporters, and "Two in One," a cleverly presented comedy. Then there are the 18 Gertrude Hoffman Girls, from the Ziegfeld Follies, New York; a troupe of exceedingly smart dancers, athletes, and clever players on the new instrument, the banjujele; and Ratoucheff's Russian Liliputians, the last named—the tallest of whom is only 4ft. 6in. and the smallest 4ft. in height—presenting novelties which earn for them rapturous applause. As dolls in automatic machines they are very amusing, but afterwards, acting like wooden toy soldiers, they reach a triumph in art. They are one of the hits of the revue.

The cast is headed by George Robey, Laddie Cliff, Betty Chester, Maud Fane, Vera Pearce, Noel Leyland, Eddie Jaye, Phyllis Heriot, Bernard Dudley, and Ettie Landau, all of whom work hard towards a deserved success. George Robey had many opportunities of showing his whimsicalities, and undoubtedly carried his audience with him. Supplied with new songs and gags, he rattled through his work in good style, and created roars of laughter whether as Neptune at the bottom of the sea, with nymphs, drinking champagne thrown from ships approaching the American three-mile limit; Ferdinand from Finchley, Guy Fawkes, and a coster, in which last character he sings "I Aint A-going to Tell." He has called into being a new catch-phrase, "G'art-yer," which is likely to stick. Betty Chester is another outstanding success, and works all through with a spirit which is surprising, among her best numbers being one with Robey, "No One's Been Crazy About Me." Laddie Cliff also has plenty to do, and helps immensely with the fun, while his dancing brings showers of applause. Noel Leyland sings and acts in splendid manner. Maud Fane enhances her reputation as a charming actress and vocalist, as does also Vera Pearce. Bernard Dudley renders several numbers in truly artistic and finished style; while warm recognition is given to the vocal efforts of the Welsh Gleemen and the London Hippodrome Male Voice Chorus. In all the principal scenes a very pretty and numerous chorus appears with distinction.

For the completeness of the whole affair much praise is due to Mr. Gus Sohlke.

(*Continued from preceding col.*)

had chosen a tissue of apricot and silver for her frock on Monday. It was the simplest possible sheath tunic over a tubular skirt, but it had a very wide ceinture of the loveliest green and pink flowers; in fact, I thought they made the frock, which, by the way, was sleeveless.

Sand.

I don't know whether it is the influence of the troubles in Egypt or the Sahara film, or what, but sand is certainly with us as far as colour is concerned, and quite half the spring wrap-coats seem to be either this colour or camel colour. The sheathiest of the sheath as far as the knee, and then three sloping flounces seem to be the popular form, with collars various. As a matter of fact, I think the matter of collars is troubling all the designers. There doesn't seem to be any new possibility.

Chokers.

That's why, I suppose, all sorts of fur ties are making their appearance. Ermine, of course, for the rich, and thibet for the poor. Skunk for medium purses and bear for people like me. I'm hugging myself at the moment over an acquisition—a bear "choker" that heaps of people are sure to think is skunk, and which only cost me 14s. 11d. If you like to write and ask me, I will tell you where to buy them, but you will have to hurry, for they only had 100, and there will never be any more!

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[*Photo. Vaughan and Freeman.*

waltz has been a mascot," says Mr. Arthur Klein. "The very first song I ever wrote, 'My Heart is Light,' was a waltz-song. It was also the first song I published, and through its catching the public fancy I obtained a three years' contract. My next waltz was 'Live, Laugh, and Love,' which was the first song I published with Messrs. Chappell and Co., and which I am still using in my music-hall turn with Miss Marie Burke, a delightful artist and beautiful singer. I am also meeting with great success with the latest American waltz-song, Victor Herbert's "Kiss in the Dark," which Miss Burke and myself use as a scena for the finale of our act. With its haunting melody and charming story, it is the best waltz of the present day, and is destined to be the most popular out of all the waltz-songs we are getting from America."

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WEDNESDAY, MARCH 12, 1924.

EX-ENEMY ALIEN ACTS.

THE problem to be presented to the special general meeting of the Variety Artists' Federation at the Knickerbocker Club on the 28th inst. should not be particularly difficult of solution. The ban upon ex-enemy acts has endured for full five and a-half years, and has long out-lasted similar embargoes instituted by other sections of the community. The matter remains purely one of economic expediency.

Matter of Economic Expediency.

We are not among those who consider that ill-feeling should be cherished after the hatchet has been buried. Certainly the atrocities perpetrated by the Huns, the bombing of undefended towns, the homes devastated, and the world-upheaval precipitated by the Germans rankle in the mind, but the mentality of the rulers of Central Europe has certainly undergone a change. The arch-enemy of mankind is deposed, the Hohenzollern spirit is scotched, and the citizens of Germany seem to be all out to restore industrial prosperity and to sheathe the sword indefinitely.

In other departments of commercial life trade with Germany, begun imperceptibly at first, is going on unhindered. Commodities are exchanged, English people buy in the cheapest market, irrespective of the nature of their origin, and London agents scour the Continent for merchandise without question as to where the articles were manufactured. Why, then, should the artist be denied the opportunity of participating in any benefit to be derived therefrom?

Some years ago a well-known manager, in the warmth of his indignation, organised a society the members of which pledged themselves never again to shake hands with a German, and obtained many adherents, but where are they to-day? Similarly the objection to playing German music in English theatres has disappeared, and Wagnerian opera is as freely presented as ever it was. The curtailment of the field of work for variety acts in England is a powerful inducement for them to seek employment elsewhere, and the opportunities presented in Germany are said to be unlimited. Continental agents, not necessarily German, are eager to book attractions, and only the ban stands in the way of their acceptance by English performers.

Teutonic Undercutting.

The glowing accounts of amusement conditions in Berlin given by MR. ALBERT VOYCE and MR. MONTE BAYLY, on their return from a visit to Germany, point to the fact that a vast field of activity is waiting for English acts in Central Europe. On his return to England MR. LINGA SINGH, the popular illusionist, is enthusiastic over his recent engagement in Munich, and other artists are readily appreciative of the success, both financial and social, which they enjoyed in Germany.

One point, however, cannot be too heavily stressed, and that is the Teutonic tendency to undercut. It will scarcely be denied that before the war the German and Austrian had the reputation of coming over here and working for very low wages in order to get their foot into English trade, and there is no guarantee that similar tactics will not now be pursued. Circumstances such as these are prevented by the added strength of the trade unions, in which no one is permitted to work below the minimum wage, but the V.A.F. has no minimum, and there is nothing to prevent aliens functioning at a rate which would undercut the British artist entirely. That contingency could be countered by the establishment of a fixed salary below which no artist might work, and the subject is one that should receive attention at the meeting. We hesitate in the circumstances to suggest any amount below which no artist should give his services. It is contended that the matter is one of arrangement between the manager and the artist or his agent, but surely the establishment of a rock-bottom wage is practicable. Even the artist who has nothing to carry but his wigs and grease-paint should be ensured a guaranteed emolument, while those with elaborate impedimenta could negotiate for a proportionate increase on the rate. Subject to this safeguard, we are all in favour of artistic reciprocity with German acts.

Our good friend of pre-war days, Max Berol-Konorah, president of the International Artists' Lodge, is ready to lend assistance which will lead to the lifting of the counter-ban on British artists in Berlin, and the goodwill of managers is unchallenged. The policy of the meeting, therefore, should be one of progress, and every effort should be made to tread the path of reconciliation.

THE IMPORTANCE OF CHORUS TRAINING.

THEATRICAL LADDER SHOULD BE CLIMBED RUNG BY RUNG.

By JOYCE BARBOUR.

I cannot emphasise too strongly the importance of every would-be "star" practising the art of self-preservation—by climbing to the top of the ladder by the first rung, and then by one rung at a time until the last one is reached.

That is to say, if one has a good voice, or can dance, she ought to begin her theatrical career with the chorus. If she does, and is as fortunate as I was, well, there is no reason to doubt she will be as successful as I have been, so far, on the stage.

I must confess I have been decidedly lucky. I began my theatrical life when I was 14 years of age, and I have never been out of work during the seven years I have been on the stage. I believe in early training. No girl should be given a part until she is able to sing a little, dance a little, and act a little, and she is better able to do these things if she has had a thorough training in the chorus, for there is great competition among the girls in the chorus for improved parts, and nowadays they are so very clever.

Chorus work gives one the self-assurance that is necessary for a beginner if she desires to be a success in the future. Some artists have been given wonderful parts, and have suddenly become "stars." They have made great "hits," but when they have been given a "bad" part, they have, by lack of experience, not been able to make a success of it.

They can always play a "good" part, but not a "bad" part. That is why the chorus is the best medium for artists. If, from the chorus, you get a small part, you have got to be good enough to fill it, otherwise you might be sent back to the chorus.

And when I say it is better to begin in the chorus, I have before my mind great artists who, before becoming prominent in the public eye, were in the chorus: Gladys Cooper, Lily Elsie, and so forth—names that will live for ever in the minds of the theatre-going public!

During the seven years I have been on the stage, I have had a "crowded life." I started, as I have said, at the age of 14, in "To-night's the Night." I was in the back row of the chorus. Then I went into "Theodore & Co.," still in the chorus; afterwards in "Yes, Uncle." I first appeared in a small part, in "Baby Bunting," and subsequently I understudied Miss Edith Way in "Irene," and played for her several times. When this play finished I went with Mr. André Charlot in "Jumble Sale" and "Puss, Puss." After a period with Mr. C. B. Cochran, in "Mayfair and Montmartre," at the Oxford, I became principal girl in "The Babes in the Wood," Mr. Cochran's pantomime. And now I am back again with Mr. Charlot in "London Calling." It cannot be denied that my rise from the chorus to a "star" has been rapid. How do I account for it? Well, really, I do not know. I have been lucky, and I suppose I must have worked hard to get to my present position!

I think that touring is also a good experience for an artist. It gives you that self-assurance that is necessary. You cannot afford to slack on tour, because you get a new audience each week—when I say a new audience, I mean an audience in a different locality. You have to do your best, and I am one of those who believe that a provincial audience is much stricter than a London audience. Indeed, the Manchester audiences are very critical; though they are well disposed towards artists whom they know. When they like a play they say so; when they dislike a play they also say so. I think they are the most critical audiences—next to London.

I think that musical comedy work is much easier than revue. In revue an artist is much more on her own; she, generally, has not to rely so much upon the part written for her, whereas, in musical comedy, even if you have not a wonderful part, there is usually a good cast to help you. The part is ready-made for you, and it just wants playing. Of course, it depends upon how you play the part what success you achieve.

[Photo, Fielding, Leeds.

Which musical play do I like best? Well, I think "Irene" comes first. In this I played Miss Edith Day's part. "Sally" comes next—in this piece I appeared on tour in the provinces. And, of course, "London Calling" is one of the finest productions of to-day.

I love revue, but I think I am rather partial for musical comedy. Perhaps that is because I have been able to play parts in the two successful musical comedies — "Irene" and "Sally." It is a great pity we have so few musical comedies presented on the London stage. Why is it? It is not because we have no authors capable of writing the plays, but perhaps because they do not want to write musical comedies. It is, to my mind, a strange thing that American authors write bigger parts for "star" artists in musical plays than British authors do. I do not know why that should be the case. I think it is because there has been a sort of "craze" during the past few years for "name" plays. They take a great deal of acting, but they are worth it. They are, I think, lovely parts in which you can do a bit of everything—dancing, singing, and acting.

What is my ambition? Well, I have many great ambitions on the stage. I think I would rather like to be a great "draw"—in a sort of settled position. It is so difficult to be known on the stage and settled. Of course, I know it is difficult to get to this position without working hard. After all, it is the public that matters; it is the public that really makes a "star" artist.

As I have said, some mediocre artists have had most wonderful parts, and have suddenly become "stars," but when they have been given bad parts they have become failures. It is a great pity that some young artists are given such wonderful parts to begin with. It is not good for them, for when eventually they have given to them a bad part they very rarely succeed.

(*Continued from col.* 5.)

happy, billing and cooing like turtle doves. But Ruth has theatrical aspirations, and when she discovers that her visitor, the fascinating Natalie Wood, is an old flame of her husband she retaliates by flirting with Tom Lawrence and engaging herself to play the part of Queen Elizabeth in his play of "Sir Walter Raleigh," despite her husband's protests. Will's bootlegging friends urge him to pay her back in her own coin, and there is discord in the household instead of harmony when Will goes motoring with Natalie. Ruth is attending rehearsals, and as some one must take care of the baby the duty devolves upon Will, which is quite according to Hoyle, seeing that the doings of a stage husband caring for a baby are always good for a number of laughs. The last act shows how completely things have gone wrong. Ruth is an utter failure as an actress, and she has nowhere to go but home. Disillusioned and repentant she returns, and her mother tells a bedtime story about new toys and how easily they are smashed. Tears and reconciliation. Curtain.

"The Chiffon Girl."

Eleanor Painter has scored a personal success in this three-act musical comedy at the Lyric Theatre, which was long devoted to the movies and is now reclaimed. Carlo and Sanders (of "Tangerine" fame) composed the music, and George Murray wrote the book. Miss Painter plays Tonita Rovelli, an Italian girl in love with a young fellow-countryman in New York's "Little Italy." She is sent abroad by a wealthy patron to study singing, while her sweetheart becomes a prosperous bootlegger. As Tonita's patron is in the same line of business complications are caused by the rivalry between them. Tonita, when she returns from Europe, is known as the Chiffon Girl. Her best song is called "Mia Cara," and as rendered by Miss Painter delights the audience. An ensemble number, "The Raindrop and the Rose," also stands out.

THE PLAY IN PARIS.

The Midnight Dance—Strindberg in French—Notable Revivals—Danced 'Poems.'

(FROM "THE ERA" SPECIAL CORRESPONDENT.)

PARIS, Sunday. — Charles Meré seems to be the popular author of the Theatre de Paris, and on Thursday Leon Volterra presented this playwright's latest effort, "La Danse de Minuit," modern melodrama in four acts. It is a romantic love story laid in the pastures of up-to-date society, with the usual shady politician, amorous mistress, and tolerant husband predominating, terminating with the devoted youth (contented with little) succouring the wonderful heart. Baron Reynaud, rich banker, minus scruples, is on the verge of bankruptcy, but he relies on his political friend, Mauraud, a future Cabinet Minister, to help abstract him from the mess. As a matter of fact, Reynaud holds some compromising letters (as usual) stolen from Mauraud by a former "lady friend," which will serve as an impeller. Moreover, he is aware of a secret intrigue between his wife, Marie-Therese, and the politician. However, Mauraud is afraid of being implicated in Baron Reynaud's financial disaster, and visits the latter's mansion at night to recover his lost documents. It happens the banker is giving a ball that evening, and the house is full of guests, but the three leading rôles meet in an anti-room to thrash out the situation—with jazz band within hearing distance. Reynaud threatens to round on his friend and rival if he does not use his influence in bringing him salvation; Mauraud declares he will have the banker arrested if he does not hand over the pilfered letters; the wife, between two fires, tries to calm the angry men. They come to fisticuffs, and Reynaud falls down dead from heart disease. The other two hide the body and return to the midnight dance (vide "La Danse de Minuit"). To save her lover's reputation and hoodwink justice Marie Therese assumes responsibility for the death of her husband. She faces trial and is acquitted. As baroness Reynaud, the over-confident Marie Therese, Mme. Vera Sergine is highly pathetic in her woe and adroitly tender in her love-making scenes. Pierre Renoir impersonates her unsympathetic husband, while Victor Francen holds the part of the intriguing Maurand.

"La Danse de la Mort."

This four-act drama of Strindberg, translated into French by Maurice Remon, revealed at the Maison de l'Œuvre in 1921, has been revived by Jacques Hebertot at the Studio des Champs Elysées, where Lugne Poe has put it on the stage again. It is particularly well defended, although it is difficult to portray through Gallic lenses, the Scandinavian atmosphere emitted in the conjugal hatred of the principals, but the slowly decaying affection of a married couple is clearly seen by the good acting of "La Danse de la Mort" (not at midnight) by René Fauchoir and Marguerite Mayane.

"L'Ane de Buridan."

The well-known three-act comedy of R. de Flers and the late G. A. de Caillavet, produced in 1909, was resuscitated at the Gymnase as a successor of the long-running "Vignes du Seigneur," which has finally come to an end. "L'Ane de Buridan" is still young and mirthful, but the character of the tomboy damsel does not shock even the dowagers to-day. Victor Boucher, André Dubosc, Mmes. Blanche Montel, Denise Gray, Solange Noizeux head an excellent troupe.

"Le Bois Sacré."

The other famous work of the same authors, three acts of subtle wit, was revived on Friday at the Varietés, succeeding "Ciboulette," the operetta which has been withdrawn after a long innings. The cast received by Max Maury for "Le Bois Sacré" is particularly good, comprising as it does Felix Huguenet (as the gallant Cabinet Minister), Pauley, Koval, Charles Lamy, Mmes. Jeanne Granier (heartily cheered on her return to this stage after a too long absence), Germaine Baron, Alive Dupray, and Line Engel.

"La Fournaise Ardente."

The Aide et Protection Stage Society has presented a three-act dramatic-comedy (vide programme) by the poet Jean Suberville. "La Fournaise Ardente" is his first effort, and he may be tempted to try again. He has treated the same subject as Raynal in his "Soldier in his Tomb Under the Arch," the title signifying the war furnace which consumed so many lives. On the same bill we had

"Heures Troubles,"

a one-act trifle in verse by Gabriel Imbert. The organiserss had recruited A. Reyval (a junior member of the Comédie Française), Marcel Chabrier, Mlles. Renée Pierny, Beatrix Varenne and Paul Marsa for the leads.

Theatre Esoterique.

This is a group operating periodically, and has recently offered an art presentation in the Theosophists' stronghold, a small hall on the Avenue Rapp. There were "Six Poems" of Miss Constance Lounsbery danced by an artiste; "La Naissance de l'Homme," by Maurice Magre; a fable in verse by Paul Castan, "Tu entreras dans la Lumière," and a sketch by Guillot de Saix, "Les Visites du Coin du Fer." This programme pleased the friends of the Esoteric Theatre, and will encourage them to give more.

THE DRAMA IN AMERICA.

"The Moon-Flower"—"The New Englander"—"The Strong"—"New Toys"—"The Chiffon Girl."

(FROM "THE ERA" SPECIAL CORRESPONDENT.)

NEW YORK, March 1.—"The Moon-Flower," a play in three acts, by Zoe Akins, adapted from the Hungarian of Lagos Biro, has just been produced at the Astor Theatre. The scenes are laid at Monte Carlo. Peter, a lawyer's clerk, who has inherited savings of his father, an industrious tinker, has come to the Riviera resolved to live like a prince while his money lasts and then kill himself. He becomes infatuated with the gorgeous Diane, the mistress of a duke. At first, amazed at Peter's presumption, Diane eventually encourages him out of pique, thinking to inflame the ardour of her Royal owner. Peter is indifferent to the danger of the Duke's vengeance, as he intends to kill himself on the morrow, and tells Diane that he desires her to be his "moon-flower." Diane consents at length to dine with him and to yield to his amorous advances, first warning the Duke of her purpose. When Peter confesses that he is the son of a thrifty tinker instead of the rich Count he has pretended to be, Diane admits that she herself is a cobbler's daughter. As Diane throws off her reserve, the end of the second act finds them vowing eternal devotion. On the following morning there are hints of an impending tragedy, but the bewhiskered Duke only tells Diane he is rather pleased than otherwise by the spirit she has shown, adding, however, that he is taking his departure, and if she wishes to accompany him she has no time to lose. At first she declares that she means to live with Peter over his father's shop; but after petting Peter for a while she tells him she loves him too much to make him miserable and hastens to rejoin the Duke on his yacht. So Peter is left penniless, forlorn and despondent, but he has not killed himself when the curtain falls. Elsie Ferguson is a captivating Diane, but Sidney Blackmer, as Peter, hardly realises the rôle of an ardent lover.

"The New Englander."

The Equity Players are appearing in this four-act play by Abby Merchant at the Forty-eighth-street Theatre. It is a story of the influences of training and heredity. Mrs. Ellery, a rich widow, worships her son Seth, and her orphan niece, Helen, to whom he is engaged. Mrs. Ellery's brother, Helen's father, was a dishonest gambler, who escaped imprisonment by committing suicide. Having impoverished herself to pay his debts and forgiven him when he robbed her, she has come to believe that her loving generosity was largely the cause of his downfall. Consequently she is alarmed when her son, a young stockbroker, shows signs of being extravagant, and horrified when she learns that he has appropriated to his own use a large portion of his fiancée's fortune, realising that he is as deficient in moral principle as his uncle was before him. Believing that to help him will only make him more reckless, she decides to let the law take its course, and to justify herself in the eyes of Helen she tells her of her father's weakness and ruin. A stirring emotional scene brings the domestic situation to a crisis, and provides an effective climax. Mrs. Ellery remains inflexible of purpose, but knowing that she is dying of heart disease, she proves her affection by willing all her property to her erring son. Seth, being out on bail, comes to say good-bye and to announce his intention of breaking his bond and fleeing to South America. Perceiving that he is unrepentant, and that she has failed in every way, Mrs. Ellery collapses under the strain. She takes an overdose of her medicine and dies, thus making it possible for her son to escape imprisonment by repaying the money he has misappropriated. The various characters are well drawn and faithfully represented. Katherine Emmett, Louise Huff, Gilbert Emery, Alan Birmingham, Arthur Shaw, and Helen Strickland are the players.

"The Strong."

A special matinée performance of this three-act drama was given recently at the Forty-ninth-street Theatre. Adapted by Henry Baron from the Danish of Karen Bramson, the play deals with the passion of Guerhard Klenow, an old and crippled professor, for Anita, an attractive young woman, whom the professor has benefited. His rival for the girl's affections is young Eric Wedel. The old man, taking advantage of the girl's forlorn situation and her gratitude, tricks her into marrying him. In the end Anita shoots herself.

NEW YORK, February 23.—"New Toys," a comedy in three acts, by Milton Herbert Gropper and Oscar Hammerstein 2nd, is now running at the Fulton Theatre. Ruth and Will Webb have been married two years. They have a baby and are ideally

(*Continued at foot of col.* 2.)

THE VARIETY WORLD.

A Variety Veteran — Proud Papa! — German Artists in France — Vaudeville Golfing.

Forty-two Years of Variety.

Mr. Charles Gulliver, the managing director of London Theatres of Varieties, is organising an elaborate performance at the Holborn Empire on behalf of Mr. Frederick William Brown, in recognition of his forty-two years' unbroken service at this theatre. It will take place on Friday evening, April 4, at the Holborn Empire, where the "twice-nightly" régime prevails, but on this occasion, instead of two performances, there will be one big programme.

The Old Royal.

Mr. Brown is to-day the head of the catering department of London Theatres of Varieties, Ltd. Forty-two years ago Mr. Brown was cellarman of the Holborn Empire, then known as "The Royal," where "Champagne Charlie" was first sung. Mr. Brown's music-hall recollections go back to the days when the Alexandra Palace and the Alhambra were burnt down, and when the present Holborn Empire was advertised as "The Royal Music Hall. Lit by the New Electric Light."

"Cute and Sassy."

From Mr. Bertram C. Grant we have the glad news that his wife, May Moore Duprez, presented him on Friday evening with a son and heir, who shows every promise of being as "jolly" as the original Dutch girl herself.

German Artists in France.

Mr. Albert Voyce and Mr. Monty Bayly (of the V.A.F.) are to travel to Paris on Saturday to attend the International Artists' Congress, where the question of the admission of German artists on the French territory will be discussed. If the various international representatives agree to the lifting of the French ban on German and Austrian artists, it is likely that a further congress will be called, when representatives of the International Artists' Lodge of Berlin will be invited to attend. We hear on good authority that the Berlin agency of Mr. Paul Schleutze has contracts waiting for 30 well-known British acts for periods extending for six or seven consecutive months.

Senior and Junior Golf Trophy.

The members of the Vaudeville Golfing Society will to-morrow (Thursday) be competing for the Senior and Junior Trophy. Members should note particularly that the event takes place at the Harrow Golf Club (just outside the Preston Road Station, on the Metropolitan Railway to Harrow).

Monthly Medal.

On the following day (Friday, March 14) there will be usual monthly medal competition at Raynes Park.

Illness of Mr. Jack Boston.

The many friends of Mr. Jack Boston, late of the Two Bostons, and father of Mr. Jack Smiles, will regret to learn that he was taken seriously ill a few days ago, and is now in hospital.

Four Kitchens.

Miss Cossie Kitchen, eldest daughter of Fred Kitchen, made her first appearance with her father, at the Pavilion, Glasgow, last week, in the sketch "If the Cap Fits." This now makes four Kitchens touring: Cossie Kitchen, Gladys Kitchen, Fred Kitchen, and Fred Kitchen junior.

Leap Year.

In a chat with a representative of "The Era," Mr. R. H. Gillespie, managing director of Moss' Empires, Ltd., said he considered that the new Wylie-Tate revue, "Leap Year," which is to be staged at the London Hippodrome on Thursday week, will prove to be "one of the finest, if not the finest, ever presented at the Hippodrome." He saw the first night's production at the Olympia, Liverpool, last Thursday, and considers that George Robey will make a big hit when he comes to town. Mr. Gillespie added that the advance bookings at the Liverpool Olympia reached the record total of £4,000. The whole company will return to London on Sunday, and will engage in rehearsal—as a certain amount of "pruning" had to be done—on Monday, Tuesday and Wednesday of next week.

Hippodrome's Assistant Manager.

Mr. Thomas Osborn has been appointed assistant manager and treasurer of the London Hippodrome—as assistant to Mr. Frank Boor, who, we are glad to say, has just returned after an illness of three weeks. Mr. Osborn has been at the Hippodrome for many years, and was until recently on the booking committee of that theatre.

For South Africa.

Ward and Long, and Pringle and Alma sailed from Southampton on Friday last, the 7th inst., per R.M.S. "Kenilworth Castle," to fulfil engagements with the African Theatres, Ltd., booked by the I.V.T.A., Ltd.

We Three.

At the Holborn this week, We Three, otherwise Susie and Dorothy Belmore, and Vera Vere, are making their first appearance in town following pantomime. These delightful entertainers are presenting a new act at this house, which proved most successful.

Palace Theatre, Plymouth.

The sole bookings for the Palace Theatre, Plymouth, are, we are informed, now in the hands of Day's Agency, Effingham House, 1, Arundel-street, Strand. The management of the theatre has also been placed in the hands of Day's Agency, who have appointed Mr. Coram Smart as manager representing them. Day's Agency now controls the bookings for the Empire, Bristol; Palace, Plymouth; the Bedford, London; and the King's Hall, Dover.

Ernie Mayne.

Among the 'flu victims of the past week was Ernie Mayne, who was confined to the house for several days. We are glad to hear that Ernie was able to resume at Clapham on Monday night.

Variety Artists' Federation.

Members of the V.A.F. are requested to note that six death levies are now due on the 1924 book. Red stamps ten.

Robb Wilton in Australia.

Messrs. Reeves and Lamport have received a cablegram to the effect that Robb Wilton's Australian season has been extended, and that he will arrive home on May 9, on s.s. Maloja.

"Tin-Pan Alley."

"Tin-Pan Alley" is the nickname applied to the song publishers' centre in New York, writes our New York correspondent. At a recent lunch attended by prominent song writers and composers it was decided that the nickname "does not tend to dignify the art of the composer and lyric writer." Julius Rosenwald and Silvio Hein emphasised the need of legislation and stronger organisation among the song writers. Geoffrey O'Hara, who wrote "K-K-Katy" and other popular songs, said that 500 song writers in New York, gathered from all parts of the world, supply music for the entire nation. Concert artists and others, he declared, get large returns from the work of these men, while the writers themselves receive only a small share of what should be their due.

Good Business in Berlin.

Mr. George Reynolds, the popular manager of the Alhambra, has just returned from a three weeks' tour of the Continent. He visited Paris, Brussels, Berlin, and Copenhagen. "It is terribly expensive in Berlin now," he said to a representative of "The Era," "as the gold mark now stands at 18.10 to the British pound. Theatrical business there, however, is really wonderful. Theatres are full. In fact, when I visited the Scala Theatre, as many people were turned away as gained admission."

"The Chance."

"The Chance," produced by Evelyn Kell, which is a sketch adapted for the halls from the one-act play, "A Hero's Chance," by Guy Paxton, and first produced at the Shakespeare Theatre, Liverpool, in 1921, is being played at the Palace, Watford, this week. The cast includes, Bert Murray, Edward V. Hoile, Evelyn Kell, and Violet Vivian. Mr. Hoile is playing his original part.

New Palladium Revue.

Mr. Charles Gulliver's new revue, "Whirl of the World," opens at the Palladium to-night (Wednesday) with a strong variety cast, which includes Nellie Wallace, Nora Delany, Ethel Hook, Tommy Handley, Fred Groves, Leslie Sarony, Walter Williams, Natavo and Myrrio, Doré and Evelyn Cavanagh, Nervo and Knox, and Billy Merson. The "Whirl of the World" will be presented twice daily, in the afternoon and evening.

Leslie Crowther.

At present playing the light comedy part in Fred Karno's "Football Match," Leslie Crowther—who will be remembered as the policeman in George Carney's "Hokey Pokey" scena—has had several offers since he joined this management six months ago. Leslie remained with George Carney for nearly three years, which included a visit to Australia. He first saw light in the "portables," and has been in the business all his life, and has been associated with many well-known actors.

"Whirl of Girls."

Playing around the Stoll tour just now in a novel dancing scena, "Whirl of Girls," Maggie Dickinson and Syd Culver are proving a popular feature in their clever dances. The vocal efforts of Al. Clark are much appreciated in this show. They are at the Coliseum again this week.

"Zip" in Town.

Harry Slingsby's successful revue, "Zip," featuring Billy Caryll and Hilda Mundy, is in town for a brief visit, and is at the Palace, Chelsea, this week. "Zip" celebrated its birthday at the Hippo., Boscombe, and played to many happy returns. Next week the show is at the Hippo., Southend, and is booked practically solid this year.

Jack Barty.

At present playing the principal comedy part in "Our Liz," which is the attraction at Hackney this week, Jack Barty has just signed another contract with Tom Walls to follow his present engagement.

Katrina and Joan.

On Monday Katrina and Joan, accompanied by the Two Frintys, left for Paris, and open on Friday evening at the New Empire Theatre for one month. These clever dancers have received other offers for the Continent, and may prolong their stay.

Will Fyffe.

At the Holborn last week Will Fyffe was in excellent form, and although he occupied the stage for 25 minutes with a couple of his best studies, audiences were not satisfied until Will came forward to make a brief acknowledgment of thanks.

M.H.A.R.A.

Members of the M.H.A.R.A. are requested to note that the agency in Cardiff is now conducted by Mr. C. I. Hutchison, of the Empire Theatre, and that at Newport by Mr. W. H. Beer, of the Hare and Greyhound Hotel, Commercial Street.

Nervo and Knox.

Following their panto. season at the Palace, Manchester, Nervo and Knox have been engaged to play in the new show at the Palladium which is being produced this week.

Phil Rallis.

At the Palace, Hammersmith, last week, Phil Rallis and his partner kept the fun going fast and furious with the act "Little John and Son." This act was a prominent feature in the Palladium panto. They are at Birmingham this week, and next week return to Camberwell.

Shanks Bros.

The act of the Shanks Bros., introducing 'Orace the 'Orse, proved a laughing hit at the Metropolitan last week, where they made their re-appearance in town after the panto. engagement at the Olympia, Liverpool.

The Wolves.

The Wolves' "howl" had at the last moment to be cancelled. It was arranged to be held at the London Club, Baker-street, last night—or rather in the early hours of this (Wednesday) morning—but through some mischance it had to be abandoned, much to the disappointment of those who worked actively in organising it at the outset, as it was anticipated that the "howl" would have been a great success.

In the absence of the First Player, Supermaster Harry Ray acted in that capacity at Thursday's London Lodge meeting. There were two initiates: Edna Bennett and Albert Wallace. The vacant chair was dedicated to the late Mrs. Tom Hearn (Nellie Wheeler).

The provisional charter granted to Bristol to found a lodge has now been ratified by the Grand Council, which has confirmed the appointment of J. Ross as First Player—Coram Smart being now transferred to Plymouth—D. A. Baker a Call Boy, and W. Hooper as Property Master.

Applications for membership have been accepted from

Harry Francis, Stanley Kirk, Mona May, Irene North, Jack Hastings, Mabel Leslie, Ethel Martin, James C. Ross, Betty Jumel, Lily Long, and William S. Nevill.

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LONDON VARIETY THEATRES.

THE COLISEUM.

There is an ease in every comic movement of Little Tich that makes you wonder whether he were not a jester in his cradle. The three studies of boisterous manikins he presents at the Coliseum this week are all inspired by a spirit of humour that is entirely unforced. Where have we met that affable grocer? His rubicund face, glowing amid auburn whiskers, and above a spread of white overalls, may be like nothing we have ever seen, but his delight in his jests is so natural that his comicality has the familiar air of everyday life. Similarly with the sailor. No such Jack Tar ever existed. Yet in spite of his preposterous trousers that won't stay in position and his wild tales of the sea, he convinces us, against our reason, that he is real. The Spanish dancer has this quality too. Though her face and her form are plainly Little Tich, her serenity and proud deportment speak of a profound belief in the seriousness of her performance makes us half afraid to laugh—then we laugh all the louder in consequence.

Donald Calthrop and Hubert Harben remain with "Box and Cox," and Maggie Dickinson and Syd Culver with the "Whirl of Girls." Foster Why's operatic quartette, which made so favourable an impression at the Alhambra some weeks ago, is a popular item on account of the excellent voices of Adrah Fair, Greta Why, Herbert Cavé, and Foster Why, which are specially effective when united in the dramatic quartette from "Rigoletto." Maidie Scott presents the contrasts of the four ages of women in "Eve's Progress," with her customary incisiveness, and Andrew P. Wilson brings all his mellowness to bear on Alexander Macphun in "Bang Goes Saxpence." Van Dock's genial personality and deft cartoons provide another attractive item, while George Hurd, described as "Australia's representative juggler," performs some remarkable feats.

HOLBORN EMPIRE.

Miss Clarice Mayne makes a welcome and effective return in her new entertainment, specially written by Messrs. Weston and Lee. Miss Mayne has attuned her numbers, costumes and comedy material to a nicety, all blending into a perfect show, and has excellent support from Mr. Jimmy Craig, the most versatile of comedians, and from Mr. Claude Anderson in the conductor's chair. Miss Mayne's agreeable repertoire includes "Say It With Something," "We're Both Getting Forrader Now," a truly delightful rustic number; an impression, with Mr. Craig, of two Londoners going away for their seaside holiday with innumerable children; and vivid impersonations of Ella Shields, Nellie Wallace, Maidie Scott, and Marie Lloyd, interlarded with clever imitations from Mr. Craig of Harry Champion, Gus Elen, Malcolm Scott and Dan Leno. Miss Mayne concludes, before the tabs, with an impressive monologue, "Life's a Problem."

The Misses Norah Blaney and Gwen Farrar go very well with their lively series of songs, "Somebody's Wrong," "Tutankhamen," "Lazy Melody," "Old Cat's Whiskers," and "Oojah Isles"; and Mr. T. E. Dunville, another great favourite, warmly welcomed, scores heavily with both his numbers. "We Three," the Misses Susie and Dorothy Belmore and Vera Vere, offer a bright and breezy entertainment in their "Styles and Smiles"; Mr. Sammy Shields gives us something startling in (tartan) styles, and not a few smiles; Mr. Hal Wright, the "broken-voiced tenor," and Mr. Tom Hughes, the "rag-bag of vanity," do likewise but in a different fashion; the Three Kobes create a very favourable impression with a well-presented specialty act; and Wallau and Partner provide a good show with their original pot-pourri. The Zancigs, most famous of "thought transference" specialists, create something of a sensation with their remarkable enumeration of names, numbers, coins, cards, &c., all of which the lady partner details with perfect accuracy and great rapidity.

OLYMPIA, SHOREDITCH.

Wilson Hallett, the clever child imitator, is here, and his studies of juvenile precocity are lifelike and laughable in the extreme. Miss Ina Hill, the operatic artist, in "Scenes That are Brightest," "I Did Not Know," songs which show off her vocal gifts to perfection, achieves a triumph. Eddie Grey is a smart and skilful juggler, hoop manipulator, club expert, and general entertainer. Ernie Roma, with his unctuous humour, assisted by a good voice, is a great favourite in "I Want to be a Scotchman," and his pot pourri of familiar airs is a great success.

Denks in "Whistles and Whimsies" does some very good work. Herbert Lee puts plenty of go into his humorous essays in clever nonsense rhymes. Gertie Gitana is always delightful, and in "Sweet Annabel" and other songs this popular artist scores a decided success. Jack Lane, the Yorkshire rustic at the piano, never fails to capture his audience with his whimsicalities, and Loupe and Van Damme, with their speciality act, conclude.

ISLINGTON EMPIRE.

There is an attractive programme here this week, not the least important feature of which is the singing and original patter of Ivor Vintor. Last seen at Islington in "The Mixture," this little comedian was given a great reception, which he thoroughly deserved. Miss May Henderson rendered "The Huntsman" and "Sausages" in her own inimitable style, and was heartily applauded. An out of the ordinary turn is that presented by Percy Hodges, the Olympic Games athlete, who gives an exhibition of scientific jumping. "Mending a Door," as presented by Power and Bendon, caused roars of laughter. Miss Lily Lena, though obviously suffering from a severe cold, gave us two numbers, which were sympathetically received. Halma, the dancing juggler, does some clever feats. Fred Russell's new ventriloquial farce, "Breach of Promise," was well received. The Imperial Trio rendered some operatic numbers in fine style, while the Uniques are the cleverest comedy cyclists we have seen for some time.

Music Hall Ladies' Guild.

The committee of the Music Hall Ladies' Guild wish to thank Mr. James White for taking tickets for the matinée, as well as sending a donation of £3 3s.; Miss Shirley Kellogg and Mr. W. W. Kelly, for £1 1s. each; Mr. Harry Russell and Mr. Bertram Gilbert, 10s. 6d. each per Miss Lottie Albert.

Sincere thanks are extended to Mr. Julian Rose for having sent a cheque value £15 4s. 1d., being part of money collected at three concerts on board the s.s. "Mooltan" on her maiden voyage to Australia, in which the following artists participated: Alec Regan, Jen and Frank Latona, Will Hay, Ronald Stafford, and Julian Rose.

Miss Florence Dwyer is thanked for a collection of 7s. 6d.

Further promises to appear at the matinée have been received from Miss Gwen-Ffrangoon-Davies from the Regent Theatre, Ivor Vintor, Nelson Jackson, Will Fyffe, Osborne and Perryer, and E. Thornley-Dodge.

THE MAGICIANS' CLUB.

Dinner to Arthur Prince.

Members of the Magicians' Club and friends foregathered at the Villa Villa Restaurant on Sunday to bid farewell and God speed to Vice-President Arthur Prince, before his leaving for Australia. Mr. Fred Russell was in the chair, and he was supported by Mr. Will Goldston, Mr. W. J. Bleach, Mr. E. T. Marr, Mr. J. C. Pickstone, and others. At another table sat Mr. Oswald Williams, Mr. Alan Stainer, and Mr. Douglas Dexter, and Mr. Harry Hall, Mr. H. Heinte, Mr. Albert Bangert, Mr. Ferguson Arthur, and Mr. W. J. Bishop were among the other guests.

Mr. Fred Russell, in submitting the toast of "Our Guest," said it was a great privilege for him to preside over that gathering, and he paid a warm tribute to the artistic ability of Mr. Prince, which had won for himself the appreciation and admiration of his brother artists. He was not only the "Prince" of performers, but the "Prince" of good fellows. Mr. Arthur Prince spoke with appreciation of his teacher of the ventriloquial art. Mr. Fred Russell. The magic of "camaraderie," he said, was the most wonderful magic in the world. Mr. W. J. Bleach, representing the managerial side of the entertainment enterprise, proposed the toast "England's loss, Australia's gain," and handed Mr. Prince a testimonial signed by his fellow-members of the club.

Mr. Oswald Williams, submitting the toast "Me, too—in September," told how he got his first engagement on account of his ventriloquial "skill," but admitted he was the "worst ventriloquist in the world."

Death of Madame Selma.

We regret to learn of the death on February 18 of Mdme. Selma. Mdme. Selma was an old circus and music hall artist, as also was her mother and grandfather before her. She was born in 1866 in Italy, and was the wife of Mr. G. Grais (Grais's Baboons), now retired, and leaves three sons and a daughter. The funeral took place on February 25 at Tooting.

Canada Advances.

Ernie Watson's Canadian Dance Orchestra may be said to be "prophets in their own country," for in Canada, we hear, this distinguished orchestra has enjoyed a triumphal march of the dance hall and vaudeville tours. It is hoped that they will soon be seen in this country.

Kiddy Kennedy, who is fast growing out of her front name, has just added to her act a flapper number, and a song entitled "The Sheik of Ochtermochty," both written and composed by John P. Long, who will add to the artist's new act from time to time.

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CHARLES GULLIVER'S NEW REVUE
"THE WHIRL OF THE WORLD"
Featuring—BILLY MERSON
NELLIE WALLACE
NORA DELANY
DORE & EVELYN CAVANAGH
WALTER WILLIAMS
NATTAVO & MYRRIO
ETHEL HOOK
NERVO & KNOX Etc.
(Produced by ALBERT DE COURVILLE.)

6.10 **HOLBORN EMP.** 8.45
JACK HYLTON'S BAND.
KING & BENSON.
JACK LANE.
FRED. RUSSELL.
HARRY CHAMPION.
HARRY EMERIC.
THE FLYING WINSKILLS.
NIOBE.

6.30 **KILBURN EMPIRE** 9.0
William J. Wilson presents the Brilliantly Successful Musical Comedy "THE GIPSY PRINCESS."
Star Cast includes—
DESIREE ELLINGER.
ARNOLD HALSTEAD.
R. BARRETT LENNARD.
DENIER WARREN.
MAUDIE FRANCIS.
CLAUDIA GUILLOT.

6.15 **LEWISHAM HIP.** 8.40
CLARICE MAYNE.
ERNIE MAYNE.
MAY HENDERSON
FYNE & HURLEY.
HERBERT LEE.
WE THREE.
CHICO & CHIQUILLO.
GRACE CUNARD.

6.30 **CAMBERWELL PL.** 9.0
WILL FYFFE.
HILDA GLYDER.
HARRY HERBERT.
DAISY DORMER.
DAVE LEE.
BETTY ROWLANDS.
BILLY SIMPSON.
THE 3 EQUALS.
RALLIS DUO.
THE 3 MAHERS.

6.30 **GRAND, Clapham J.** 8.0
GERTIE GITANA.
T. E. DUNVILLE.
THE TERRY TWINS.
LILY LENA.
REG. WENTWORTH.
JACK WYNNE & CO.
MIHILL JOHNSON DUO.
WALLAU & PARTNER.

6.30 **HAMMERSMITH PL.** 9.0
Tom Wall presents "OUR LIZ."
A New Musical Revue in 3 Scenes,
Featuring—JACK BARTY,
HERBERT DARNLEY and
RENEE REEL.

6.30 **WILLESDEN HIP.** 8.45
WHIT CUNLIFFE.
BLANEY & FARRAR.
VERA GORDON & CO.
ERNIE ROMA.
HARRY BEDFORD.
BILLIE & BURKE.
OLIVE CAREW.
HALMA.
DATAS.

6.20 **ILFORD HIPPO.** 8.40
HARRY WELDON.
HAYDN WOOD & DOROTHY COURT.
VERA WOOTTON.
WILSON HALLETT.
HAL. WRIGHT.
BOND ROWELL.
BEN ALBERT.
TRICOLOR TRIO.
DIRK & ANTON.

6.30 **SHOREDITCH OLY.** 9.0
Cranston-Heath Productions Present London's Latest Novelty Revue, "FAGS" (14 in a Packet).
Book and Lyrics by Norman Lee.
Featuring—CHARLES JONES.
JOHNNY WALKER.
GEORGE MAYFIELD.
PEGGY SCOTT.
HILDA BAKER.

6.15 **CROYDON EMPIRE** 8.30
DAISY DORMER.
ERNIE MAYNE.
DUNCAN & GODFREY.
LILY LENA.
TOM E. HUGHES.
DULCIE HALL & CO.
MILLER & CANNING.
ARTHUR POND.
LES ELDONS.

6.30 **ISLINGTON EMPIRE** 9.0
Albert de Courville Presents
The Brilliant Revue "VANITIES"
Featuring—SYD. HOWARD.
CONNIE BROWNING.
ELSIE MAYFAIR.

6.30 **POPLAR HIPPO.** 9.0
Harry Burns Presents "MAKING MOVIES."
FRED. CURRAN.
IRENE & HEARNE.
INA HILL.
MAYNE & SHERIDAN.
VICTOR KING.
CARRIE & DICK.

6.30 **PUTNEY HIPPO.** 8.50
HILDA GLYDER.
IVOR VINTOR.
WHIT CUNLIFFE.
DAISY TAYLOR.
WRIGHT, CONNELLY & MAC.
WINTER & BUNNY.
EDDIE GRAY.
THE ARTISTIC TRIO.
THE MARENOS.

6.30 **ROTHERHITHE HIPPO.** 9.0
The East London Players (Direction, Miss Dorothy Mulford) Present—"AT CRIPPLE CREEK."

6.30 **COLLINS'S.** 9.0
The North London Players (Direction, Miss Dorothy Mulford) Present—"THE WOMEN OF THE NIGHT CLUB."

FROM THE PROVINCES.

NOTES AND NEWS OF TOURING PLAYS.

BIRMINGHAM.

THEATRE ROYAL.—L., Theatre Royal (Birmingham), Ltd.; M. D., Mr. Philip Rodway; B. M. and Mus. D., Mr. H. Rushworth; A. M., Mr. C. E. Denham.—Sutton Vane's drama, "Outward Bound," found an audience wrapped up in, and, of course, at first puzzled, by its central theme. The London Theatre Guild provides an able cast, in which Miss Angela Mackay plays the part of Ann in convincing and womanly style. Then Mr. Fredk. Keen, as Mr. Prior, the passenger addicted to potations and intriguing questions, was likewise eminently good, and not least so in the dramatic passages relating his discovery. Mr. Ralph D. Richardson was an anxious husband fearing his secret (shared with Ann) would become known, and acted the part well. Mr. Charles Hodges, as the "half-way" steward, was properly restrained, and Mr. Robert Grant was a likeable parson. Miss Lucy Sibley made a worldly Mrs. Cleveden-Banks, and the business man, Mr. Lingley, was forcibly portrayed by Mr. Oswald Marshall. Miss Alice Mansfield added a touch of comedy as Mrs. Midget, a passenger who led the way in confessing ignorance of her destination on a ship bound for the other world.

PRINCE OF WALES.—P., Prince of Wales' Theatre (Birmingham), Ltd.; M. D., Mr. Philip Rodway; A. M., Mr. G. D. Bradbury; B. M. and Mus. D., Mr. H. Rushworth.—With Potash and Perlmutter living again in serious mood productive of laughter, "Partners Again" supplies an evening's merriment which ought not to be missed. Mr. Robert Leonard, as Mauruss, and Mr. Philip White as Abe, now in the motor business, are inimitable. Mr. Jack Livesey and Miss Oliver Brookes add materially to the true atmosphere of the comedy.

BORDESLEY PALACE.—P., Moss' Empires, Ltd.; L., Mr. and Mrs. F. G. Kimberley; A. M., Mr. John Croudace; Mus. D., Mr. Geo. Ridding.—Mrs. Kimberley and Mr. Frank Liston's company, in the former's musical play, "Granny," is well represented. Mr. Frank Gibson and Miss Rosie Marie are the principals, with Mme. Walker's Little Stars scintillating about a stage which has some attractive scenery. The singing is generally quite acceptable, the cast including the Misses Catherine Ellis, Yvonne Cockram, Lucy Morgan, Eva Steele, Nellie Leach, and Mabel Wetheral.

GRAND.—P., Moss' Empires, Ltd.; M., Mr. F. A. Jolly; A. M., Mr. Marsland Green; Mus. D., Mr. Gilbert Smith.—Hetty King comes here after a long absence and gives some smart impersonations which includes several new types, exceedingly well done Du Calion, one of the most popular variety artists, furnishes much amusing patter on his jumpy ladder. The clowning of Cruikshank remains interesting, and his songs are as acceptable as ever. That artistic and comedy trio, May Stevens, Paul Witt, and Garry Lynch, find an appreciative audience; and, in addition, there is Chris Richards, the eccentric comedian, who has all sorts of tricks to show; Rose and Budd, in song, chatter and tumbles; and the Phil Rallis Duo, in an amusing episode.

EMPIRE.—P., Moss' Empires, Ltd.; R. M., Mr. Henry Raymond; A. M., Mr. A. E. Sheldrick; Mus. D., Mr. J. Clegg.—"Cabaret Nights" contains much revelry. Messrs. Alfred Zeitlin and Paul Murray indeed present an extremely lively show. Bunny Doyle and Billy Doust are particularly mirth-provoking as the comic waiters; Mamie Worth displays a charming versatility, and does some excellent work. Eunice Cash, also, sings well, and appears with success; so, of course, does Jose de Moraes. Billy Shenton dances in the novelty style, and that clever pair, Sinclaris and Dalva, prove themselves extremely graceful in the same art. Tom Shenton does some good things, and the Male Sextet and Cabaret Girls add materially to the entertainment.

GLASGOW.

THEATRE ROYAL.—M. D., Messrs. F. W. Wyndham and Geo. T. Minshull; B. M., Mr. Harry Ashton.—On Monday evening the Carl Rosa Opera Co. gave a fine rendering of "The Meistersingers." The programme for the remainder of the week is "Madam Butterfly," "Mignon," "Cavalleria Rusticana," and "Pagliacci," "Marriage of Figaro," matinée, "Lohengrin," evening, "Tales of Hoffmann."

METROPOLE.—G. M., Mr. John Walker. — Mr. A. B. Waldon presents "Skits and Memories" at the Metropole Theatre this week. The outstanding members of a clever company are the Three Scots Worthies, Jim Nevis and Billy Neil, clever comedians; Tony Walsh, juggler; the Shannon Quartette; and Six Jacobite Girls.

PAVILION, LTD.—M., Mr. John Kirkpatrick; Mus. D., Mr. Howard Croft.—Mr. Lionel Bute's company present the amusing comedy, "Bluebeard's Eighth Wife." Mr. Dennis J. Hogan does well as John Brown; and Miss Isobel Brosnam gives a finished and charming impersonation.

OLYMPIA, LTD. — M., Mr. W. Scott Buccleuch; Mus. D., Mr. John Henderson.—Mr. Harry Lees' panto., "Cinderella," pays a return visit. Miss Ivy Gordon as Prince Charming and Miss Rita Hutcheson as Cinderella, are great favourites; as also is Miss Cissy Royce as Dandini and Miss Vi Delma as Fairy Sunshine. Miss Jean Kennedy and Mr. Sid Coppin as the Ugly Sisters, Sandy Rowan as Pete, and the St. Mungo Sextette, all give valuable assistance.

KING'S.—M., D., Messrs. F. W. Wyndham and Geo. T. Minshull; Bus. M., Mr. Hugh Macfarlane.—Miss Phyllis Neilson-Terry's romantic play, "Stigmata," makes its first appearance here. The leading part provides Miss Neilson-Terry with an admirable vehicle for the full range of her art.

ALHAMBRA, LTD.—M. D.'s, Sir Alfred Butt and Mr. R. H. Gillespie; M., Mr. E. W. Crossley Taylor; Mus. D., Mr. Arthur E. Godfrey.—Bransby Williams is very successful with his character studies; Adrian V. Samoiloff's wonderful spectrum lighting illusion, "Music and Magic," repeats its former success here; Ambrose Barker and Peggy Wynne have a sheaf of delightful song impressions. Also worthy of praise are the Four Swifts, John Moore, Blake and Bonner, and Ted Marcel.

COLISEUM.—P. Moss' Empires, Ltd.; M. D., Mr. R. H. Gillespie; R. M., Mr. Louis Lewis.—This week the premier presentation in Scotland of "Armageddon" is the attraction.

EMPIRE. — P., Moss' Empires, Ltd.; R. M., Mr. George H. Richardson; A. M., Mr. A. J. Wark; M. D., Mr. Henry Farmer.—Mr. Herman Darewski and his all-British band had a most enthusiastic reception on Monday. Johnson Clark makes a hit in his new ventriloquial scena, "Romany Rye"; while the Marthful Jovers score heavily in their comedy act. Also here are Ralph and Bob Vedras and a table introducing some of the funniest of antics; Lauri Howard, a smart comedian; Wensley and Dale, "Some Smacks of Versatility"; and Marriott Edgar, the uncommercial commercial, "Sowing the Seed," assisted by Horace Percival.

LIVERPOOL.

ROYAL COURT.—M. D., Mr. F. W. Wyndham; A. M., Mr. Arthur Lawrence; Mus. D., Mr. Julian H. Wilson.—Here we are having a first glimpse of the diverting comedy, "So. This is London," presented by Robert Courtneidge's excellent company. Foremost was Mr. Fred C. Kerr, who was delightful in his original part of Lord Worthing; Miss Marie Rignold, as Lady Worthing, acted with charming restraint; Mr. W. T. Ellwanger gave a fine representation of Hiram Draper, senior; and other good supporters included Joyce Kerr (Elinor), John Rockey (Hiram Draper, junior), and Miss Hilda Esty-Marsh (Lady Ducksworth). Prior to the rise of the curtain Miss Helen Mar entertained with stories.

SHAKESPEARE.—L. & M., Mr. W. W. Kelly; A. M., Mr. Herbert M. King; Mus. D., Mr. Sam Hague.—"The Optimist," from the pen of a young local author, Vincent Douglass, comes to Liverpool for the first time, and found much favour on Monday evening from a large audience. Foremost was Mr. Wilfred Shine, who gave a splendidly conceived study of the Rev. Robert Parable; Miss Connie Ediss delighted with her portrait of the cook at the vicarage; and other popular members of the company were Miss Edith Devonshire, C. W. Anson, Miss Phyllis Harding, and Mr. Arthur Rigby, junr. The comedy was staged in perfect manner.

PLAYHOUSE.—P., Liverpool Repertory Theatre Co., Ltd.; L. & M., Miss Carpenter.—"Hobson's Choice," revived here by the resident company, has entered upon its fifth week; and doing well. The season's arrangements have, however, to be considered, so that in a week or two it must make way for Galsworthy's play, "The Pigeon," preceded by Barrie's "Half-an-Hour."

HIPPODROME.—M. D., Mr. Charles Gulliver; M. and L., Mr. E. W. James; Mus. D., Mr. R. Tomlinson.—Rewritten, refurnished, and recast, "You'd Be Surprised" returns here. It is as bright and breezy as ever, and supplies a capital evening's entertainment. Harry Dent, Billy Rego, Horace Kenney, and Leslie Barker are four versatile comedians who provide an immense amount of fun; Connie Clive shows herself a talented comedienne; and other supporters are George Morgan, Charles Rodney, Ada Smart, David Robb, and the Alhambra Girls.

OLYMPIA.—P., Moss' Empires, Ltd.; M. and L., Mr. P. Coben; Mus. D., Mr. Albert Moore.—The new revue, "Leap Year," is drawing great audiences.

ROTUNDA.—M., Mr. M. Montgomery; A. M., Mr. Gilbert Hall; Mus. D., Mr. Benjamin Parks.—The attraction here is Tom Vernon's revue "The Joy Wheel," a cheerful work in seven scenes. In quite a smart company are Ally Benson, Bobbie Burns, Ruth Beaumont, Alf. Esdale, Dainty Vera, Bettie and Millie, Billie Clegg, E. Bartell, and the Orpheus Trio.

PAVILION.—P., Messrs. W. H. Broadhead and Son; R. M., Mr. Henry Hearn; Mus. D., Mr. Harry Walker.—Pantomime is here again in the form of "The Old Woman Who Lived in a Shoe," sent by Mr. J. Edward Bleiciot's company, which includes Neil Calvert (an attractive Boy Blue), Billie Bentley (Goodie), George Little (Baron), Tweed Andrews and Jock Gibson (comedians), Harty Hardy (Dame), Wee Tess (Donald), Nat Roberts (the Village Whistler), and Mark Practice (Georgie Porgie).

MANCHESTER.

PRINCE'S THEATRE. — P., United Theatres Co., Ltd.; M. D., Mr. John Hart; A. M., Mr. George Lee.—Messrs. Frank Curzon and Gerald du Maurier's company are here in Robert Parsons' play, "The Dancers." Mr. Gerald Ames' performance of Tony, and afterwards the Earl of Chievely, is followed with great interest.

ARDWICK EMPIRE.—M. D., Sir Oswald Stoll; A. M., Mr. G. H. Barrasford; Mus. D., Mr. R. Hardwick.—The attraction here this week is "Broadway Jones," in which titular rôle a pronounced hit is scored by Harry Piddock, supported by such experienced players as Daisy Burrows, Renee D'Ungera, Ida Mackay, J. J. Hooker, A. B. Mackay, and Mr. and Mrs M. Hagen.

HULME HIPPODROME.—P., Messrs. Broadhead and Son; G. M., Mr. H. Winstanley; Sec., Mr. W. H. Isherwood; A. M., Mr. H. Boyle.—Mr. George Sax has a good show here in the musical extravaganza, "Going Some," which presents a galaxy of coloured stars, the principal being the Melody Mixers, Eddie Emerson, Lena and Lewis, Willie Robbins, Amos Howard, Lewis Hardcastle, and the Kentucky Quartet.

KING'S, LONGSIGHT.—P., Messrs. Broadhead and Son; A. M., Mr. George Steel; Mus. D., Mr. Chas. H. Bayley.—Mr. Walter Bishop's pantomime, "Dick Whittington," is continuing here its successful run. Walter Bishop as Idle Jack, and Edna Latonne as Dick, are the outstanding features, and there is some good singing by Frank Clarke and Emil Broadhurst, while other clever performers are Fred Lloyd, Elsie Ingle, the Steppe Sisters, Cyril Rolls, and the Stanley Bros.

METROPOLE THEATRE. — Messrs. Broadhead and Son; A. M., Mr. Rex Sugden.—The Scottish comedians, Hayes and Austin, are presented here by Mr. John D. Robertson, in the musical comedy revue, "What Cheer!"

PALACE.—M. D., Mr. Alan Young; M. and Sec., Mr. Jesse Hewitt.—"Little Nellie Kelly" is playing to full houses here for the third week.

HIPPODROME.—M., D., Sir Oswald Stoll; R. M., Mr. Bertram Iles; Asst. M., Mr. Hodgkinson.—Here, with success, Lozmay, Ltd., present Jack B. Taylor's Anglo-French revue "French Follies," a novel and highly entertaining show. A fine cast includes Fred Miller, Rene Ralph, Millie Deane, Dorothy Grace, Tom Warden, Tony Williams, Harry Terry, Tony O'Brien, and the Twelve French Maids.

At His Majesty's, ABERDEEN, "The Beggar's Opera" is being played. The Tivoli has the revue "Hot Lips"; while at the Palace "Fun in a Cabaret" is presented.

At the Hippodrome, ACCRINGTON, is Messrs. Macdonald and Young's principal company in "The Maid of the Mountains." Miss Nora Bird, in the titular rôle, is charming; Mr. Victor Boggetti as Baldasarre gives a capital portrayal; Mr. Stanley Brereton as Tonio is very amusing; and the General is in the capable hands of Mr. Herbert Williams. At the Prince's "Enemies of Women" is the attraction.

"Carnival" is at the ASHTON Theatre Royal, the company being toured by Cecile Barclay and Rupert Lister, who respectively sustain the leading rôles of Simonetta Stelo and Silvio Steno. Mr. Ernest Dottridge presents the revue "Billy" at the Hippodrome.

At the Grand Opera House, BELFAST, personal visit of Mr. Fred Terry, supported by Miss Violet Farebrother, in "The Scarlet Pimpernel." Mr. Harry Tate and company, in "Broadcasting," are at the Royal Hippodrome. Mr. Terry Wilson is making a welcome return visit, and others appearing are Key and Keyworth, comedy duo; Miss Marie Lawton, with her harp; Miss Flora Cromer, Anglo-Australian entertainer; Jack Edwin, comedian; Caprice Proud, in songs and dances. At the Empire "Bubble and Squeak" forms the attraction. Cast includes Mr. Charlie Rich, Miss Elsie Roby (a dashing comedienne), Miss Gracie Gallimore, Mr. Wal Clinton, Miss Nan Carun, &c. The Alhambra attraction is Murphy and Mack, in "The Major's Reflections." The Gaiety stars are Mr. Ted Waite, spasmodic comedian, and The Four Buskers.

At the Argyle, BIRKENHEAD, we have a return visit from Will Fyffe, the popular Scotch comedian. The company also includes Rosie Lloyd, Elsie Bower, and Billy Rutherford, in an effective double turn, Gillie Potter, Herd and Sherd, Rosie Fitzgerald, the Decunas, Harry Johnson, and Brown's Royal Bioscope. The Hippodrome is occupied by the Birkenhead Musical and Operatic Society, who are presenting the comic opera "Princess Ida."

At the Theatre Royal, BLACKBURN, the Macdona Players present J. M. Barrie's "Quality Street." The attraction at the Palace Theatre is Fred Karno's revue "The Football Match," with Sandy Powell, Billy Poluski, and Anita Edis. At the Prince's Theatre Mr. Frank H. Fortescue presents "Flaming Passion." On Friday the play will be "Ignorance," and on Saturday "What She Did at Midnight."

"Cabaret" is the attraction at the BOSCOMBE Hippodrome this week. The thirty artists include Vera Vardon, Barry Russell, Sosisi and Wayo, and Jack Marks.

At the Theatre Royal, BOURNEMOUTH, Mr. Harry Welchman is appearing in the romantic play "Sir Jacksnapes." At the Westover the week's films include "The Siren Call" and "What Price Loving Cup?" In the Palais de Danse Sig. Enrico Muzio, the Italian tenor, is appearing.

At the Prince's, BRADFORD, is "Peter Pan," with Maisie Darrell in the lead. At the Alhambra variety holds the boards, Kharum, Daisy Wood, Leon Kimberley, and Helen Page, David Poole, Lillian Burgess, Didama and Partner, and Lyons and O'Moore in the bill. At the Palace the entertainment is provided by Arthur Ackerman and Jenny Wynne, Fred Hutchings, Nora and Barney Moore, Dorval and Daicy, Dorothy Meade and Gordon Rennie, Herbert La Martine, Jessie Danvers, and Gilbert Heron.

At the Prince's Theatre, BRISTOL, we have Mr. Gilbert Miller's principal company in "The Green Goddess." At the Hippodrome Lew Lake presents his revue, "Whispers." The company includes Archie Glen, Monty Golding, Una Worth, Hilda May, Marcelle Wilson, Mary Hamilton, Fred Ernest, Louis Lyons, and Jennie Gregson. At Bristol's Little Theatre the repertory company present "Twelfth Night." At the Empire the attraction provided is "Side Shows," which proves a big draw.

At the Empire, BURNLEY, Mr. Fred Duprez presents the "Manhattan Follies." A wonderfully staged production at the Palace, "The Garden of Allah," is presented by H. Hamilton Stewart. T. C. Wray's company is appearing at the Victoria in "The Beauty Prize."

At the New Theatre, CAMBRIDGE "The Private Secretary," under the direction of Cecil Barth, with Mr. Charles Rock as Walenn in the name-part, is the attraction.

At the New Theatre, CARDIFF, the three-act play, entitled "Unloved," was presented on Monday for the first time in this country. "The Lie" is at the Playhouse, performed by Miss Sybil Thorndyke's company, and produced by Mr. Lewis Casson. A Wylie-Tate revue, entitled "Yes, We Have No," is put forward at the Empire.

At the Royalty Theatre, CHESTER, "The Story of the Rosary" is the attraction, with Miss Annie Saker in her original part; while at the Assembly Rooms "Maids and Middies" are presented by Percival and Fairbanks.

At the Theatre Royal, DARWEN, Henderson Bland presents his colonial play, "The Afrikander," the cast including himself, Miss Stella Patrick Campbell, and Mr. Charles Garry.

At the Grand Theatre, DERBY, this week Mr. Robert Courtneidge's company make a welcome return visit in "Paddy the Next Best Thing." The Hippodrome has a first-rate attraction in "Brain Waves." Len Jackson contributes most of the humour; and Martin Iredale possesses an excellent voice. Marie Laye and Nella Duval are two ladies of charming personality, who have much to do with the success of the show. The Twelve New Century Dancers also score a success.

At DEVONPORT the attraction is the "Plum Blossom" revue, presented by Messrs. Cory Elliott and Sennoi.

At the Theatre Royal, DEWSBURY, Mr. Arthur Gibbons' company is appearing in "The Rotters." At the Empire we have Mr. George Pickett's play, "The Silent House." Mr. Pickett is supported by a capital company including Frank Tennant and Dorothy Wilmer.

At the Grand Theatre, DONCASTER, the revue "Pit-Pat" is presented, with Fred Shuff, Bert Arnold, Lilian Major, and the famous Pit-Pat Girls in the cast. The Denville Stock Company (36th week) will present 'With Edged Tools' at Arcadia.

Waraaw and Perry are presenting at the Royal Hippodrome, DOVER, the comedy musical revue "The Real Thing," and at the King's Hall (pictures) the turn for the week is Harry Brinton, comedian, at the piano.

Morrison's revue, "Jazzland," is being given twice nightly at the DUDLEY Opera House.

At the King's Theatre, DUNDEE, is the revue "Heads or Tails," presented by Will Dalton. The chief entertainers are George Norton and Lynn Wright, while other parts are undertaken by Fred Manson, Lola Neilson, Molly Doon, Maisie Gordon, Florrie Ludlow, and Albert Dennis. Dr. Walford Bodie makes a welcome reappearance at the Victoria Theatre, and is playing to capacity twice nightly. Dr. Bodie, who is ably assisted by Mlle. La Tesla, presents new and startling electrical wonders and also demonstrates the wonders of wireless. He is well supported by King and Allen, musicians and entertainers; Dolly Robson, vocalist; Harry Austin, comedian; Brent Bros., gymnasts; Mme. Yettmah, lady illusionist; and the Great Gerrita is an outstanding act. The Atholl Douglas Repertoire Company continue to do excellent business at the Queen's Theatre. The current week's attraction is "The Shaughraun," the leading rôles being enacted by Atholl Douglas and Maureen O'Mara. "Snatches and Cameos," a bright and jovial revue, presented by Simpson Burns, gives much satisfaction at the Palace Theatre this week. The cast includes Simpson Burns, Chas. Helbein, Pete Martin, Ina Harris, Jack Stancey, Betty Frew, and the Six Royal Caledonians. Appearing at the Oxford are Edward Hilliard, comedy illusionist, and Ford and Kyle, in vocal scena. The Riviera Trio, in a pleasing vocal comedy speciality, are at the Princess's. Starring at the Tivoli is Ellis Barrington, chorus vocalist. At the Kinnaird "The Custard Cup" is proving a decided draw, while "A Prodigal Knight" is at La Scala.

At the Lyceum, EDINBURGH, Messrs. George Grossmith and J. A. E. Malone's company is playing "The Cabaret Girl." Mr. Norman Griffin is, as always, clever and amusing in his old part of Gravins; and Miss Mary Leigh as Flick Morgan distinctly helps to brighten the piece. Admirable acting is also contributed by Miss Kathleen Bates, Mr. Seymour Beard, and Mr. Harold Bradley. Fred Collins's productions, Ltd., present a revue at the Royal, of which the audience are invited to guess the title. The lucky competitor is promised a prize of £5. McGregor and Hood, and other capable artists, help to make a lively show. The King's is occupied by Mr. Albert de Courville's latest revue, "The Whirlwind," which is played twice nightly. Mr. Harry Welsh is the leading comedian, and imparts into his character a vivacity and a humour that never fails to entertain and amuse. He is ably supported by a cast which includes Marie Douglas, Jean Colin, Doris Lee, Whitmore and Legard, Walter Bird, Stanley West, Paul Daly, and Edie Childs. The Empire is drawing good audiences to hear "Les Rouges et Noirs" in "Splinters." Hal Jones in comedy, and Reg. Stone as principal girl, remain at the head of the company.

At the Hippodrome, GLOUCESTER, a return visit is made by the musical comedy "The Lady of the Rose."

At the Tower Theatre, GOOLE, the attraction is the comedy revue, "Dashes," presented by Jack Bastow and Clinton Carew, with Alice Ventnor, Will Clarke, Elsie Maynard, Clinton Carew, Frank Vant, Jack Bastow, Coleman Irving, Cliffe Dacre, and the Three Pinks in the cast.

At the King's Theatre, GREENOCK, the Compton Comedy Company present "She Stoops to Conquer," "The School for Scandal," "The Rivals," and "Davy Garrick," with Miss Ellen Compton in the leading rôles.

At the Theatre Royal, HALIFAX, the farcical comedy, "The Gay Young Bride," is making a first appearance, and includes Herbert Clifton in the title-rôle. King and Benson's musical mixture, "The Love School," is being staged at the Grand Theatre. A good variety bill at the Palace is headed by Nixon Grey, the versatile comedian.

At the Gaiety Theatre, HASTINGS, George Manship presents "Uncle Ned."

At the Theatre Royal, HEBBURN, Miss Marie Danvers and her company are appearing in "Sally in Our Alley" (first three nights), in "Soiled" on Thursday and Saturday, and in "The Spy" on Friday evening.

At the Royal, HUDDERSFIELD, the Huddersfield and District Amateur Light Opera Co. in "The Arcadians." At the Palace, Scott Sanders, Arthur Ferris, Horsa and Delil, Ted Huxter, The Haden-Herbert Four, Lily Denville, and The Cymrace. At the Hippodrome is the revue "The Sunbathers," with Vasey and Ramsey in the cast.

George Bass heads the variety programme at the KEIGHLEY Hippodrome. Other turns include Andy and Irving, novelty act; Winifred Hammond, vocalist; Revene and Noval, dancing act; Howard Bellman, musical act; Alpho, ventriloquist; and the Four Christies, acrobatic and dancing act.

At the LEICESTER Royal Opera House this week is a production of "The Pirates of Penzance," exceedingly well presented by the Leicester Amateur Music and Dramatic Society, in aid of local charities. The principals include Louie Hill, Doris How, Ida Manger, Daisy Morrall, Edith Lawrence A. B. Talbot, W. G. Orton, L. L. Cartwright, George Cook, and George Clarke. Mr. J. H. Taylor is the producer and conductor. At the Theatre Royal the B. Hill-Mitchelson Repertory Company present the domestic drama, "The Link That Binds," with Stanley W. Healey as Dan Manley, supported by a capital company. Jack Buchanan presents Arthur Riscoe in the musical comedy, "Battling Butler," which is going well at the Palace. At the Pavilion is the revue, "Snatches," presented by Beresford and Pearce.

Carlton Frederick's pantomime "Humpty Dumpty" is paying its annual visit this week to the LYME REGIS Drill Hall Theatre.

At the Opera House, MIDDLESBROUGH, M. Klit-Gaarde's company presents the "Nine O'clock Revue." At the Empire W. Jowsey presents vaudeville, with Peter Donald and Meta Carson in their great comedy creation, "The Deck Hand." Other good items are given by Madge Dickinson, soprano; May Sherrard, sparkling comedienne, in her latest success, "Bigamy Liz"; Mandola Family, refined musical entertainers; Betty Butters and the Boob, in harmony, comedy, and burlesque numbers; Violet Levey, comedienne; and the Tossing Testros, the clever Australians, in a spectacular novelty. At the Hippodrome the smart artists, the Rema Duo, provide an up-to-date equilibristic and musical performance. "Beloved Vagabond" and "The Unknown" are also presented.

At the Palace, NEATH, are Jess and Tony, England's premier quick-fire vaudevillians. At the Gnoll Hall are Tom Moss and Ethel Correll, entertainers; and Hal Joy.

At the Opera House, NORTHAMPTON, Messrs. F. Clive Ross and Stanley Lathbury's company is appearing in Sutton Vane's play, "Outward Bound," in which Janet Hodson and Maud Locker appear. At the New Theatre Lew Lake is appearing in the musical burlesque-melodrama, "Klu Klux Klan."

At the Theatre Royal, NORTH SHIELDS, the stock company is presenting "Her Daughter's Honour."

At the Grand Theatre, OLDHAM, is "Plus Fours," a comedy of laughter, with a first-class company, including Miss Renee Bevan, Miss Florence Stevenson, Misses Dorothy Chevalier, Ethel Van Praagh, Ida Hetherington, Eric Hallowes, A. Kightley, J. Edward Whitty, Bruce Williams, and Denham Lewis. At the Palace is "Mr. Tower of London," with Archie Pitt and Gracie Fields, Winnie Bedford, Edith Fields, Betty Fields, Tommy Fields, Dolly Montford, Victor Thomas, Stanley Durward, and the Tower of London dancers. At the Colosseum "Fast and Furious" is presented, with Rex London, Fredk. Granger, Adrian D. Ross, Romani, Sixteen Shirley Girls, E. Warden, Gina Hale, Pat Williams, and Winnie Goodwin.

The attraction at the New Theatre, OXFORD, is the special engagement of the New Shakespeare Company from the Memorial Theatre, Stratford-on-Avon. The company is under the direction of W. Bridges Adams (an old O.U.D.S.). The repertoire presented this week includes "The Merry Wives of Windsor," "The Taming of the Shrew," "The Merchant of Venice," "A Midsummer Night's Dream," "The School for Scandal," and Othello." The Oxford Players are concluding their Lent Term activities at the Playhouse this week with a presentment of Gilbert Murray's translation of Sophocles' "Œdipus, King of Thebes."

At the PAISLEY Theatre "Winners of 1924" is being presented by Grahame Watson and company. At the Rink Variety Palace are Bert Lloyd and company in a comedy playlet; Douglas, magician; and Young and Dixon, comedians and dancers.

At the Theatre Royal, PLYMOUTH, Mr. H. A. Saintsbury produces for the first time "Friend of the People," a new play written by himself, in which he plays the dual rôle of two brothers. At the Repertory William Hurlbut's "Trimmed in Scarlet" is being played for the first time in Plymouth. Miss Gwendolen Verschoyle fills the rôle of Mrs. Prudence, and David affords Mr. Arthur Young excellent opportunities. At the Grand Theatre is Mr. Arthur Sleep's musical concoction, "Have a Peep," and at the Palace the Royal Italian Circus is the attraction. "Plum Blossom" is presented at the Devonport Hippodrome.

"Bluebeard's Eighth Wife" is the attraction at the Theatre Royal, PORTSMOUTH. Hengler's famous circus is at the King's, Southsea. Mr. Fred Granville's company is presenting "The Unjust Law" at the Prince's.

At the County Theatre, READING, the mystery play, "The Magician," is being produced. Ernest Dottridge is presenting the musical comedy, "There's Millions In It," at the Palace Theatre. It is written by James Willard, who appears in the cast, and the company also includes Cissie Thompson, Frank H. Fox, Billy Quest, Wally Beadle, Dolly Dubois, and the Eight Palatine Girls.

A hearty welcome has been accorded the return visit of "The Knave of Diamonds" to the Theatre Royal, ROCHDALE. This adaptation of Ethel M. Dell's novel is admirably presented, with Miss Jean S. Surrock as Lady Carfax, and Mr. Fred D. Davies as Nap Errol. Ventom Swift's revue "High Heels and Silk Stockings" is at the Royal Hippodrome. The company includes Willie Cave, Albert Darnley, jun., and Bob Selvidge, comedians; Maggie M'Lean, vocalist; Maisie Lee, soubrette; and the June Sisters, dancers.

At the SALFORD Palace the variety programme includes Coram and Jerry, The Two Rascals, Naughton and Gold, Finlay Dunn, Magini, Bobbie Kerrigan, and Billy Riley. At the Royal Hippodrome Charlie Park, Eddie Morgan, The Musical Exceldas, and pictures are the attractions.

At the Opera House, SCARBOROUGH, the farcical comedy, "Are You a Mason?" is being presented under the personal direction of Sydney Bransgrove.

At the Lyceum Theatre, SHEFFIELD, Messrs. George Grossmith and J. A. E. Malone are presenting their own company in the musical comedy success "The Beauty Prize." Principal parts are well sustained by Messrs. Peter Haddon, Phillip Simmons, Claude Hulbert, Misses Joan Lockton, Mignon Morenzo, and Paula York. At the Theatre Royal we have the drama "Anna Christie," in which Miss Betty Fairfax and Mr. Keith Kenneth appear with success. Mr. Tom Walls is presenting the new musical farcical comedy "Suzanne" at the Empire Palace, a delightful production. At the Hippodrome Miss Phyllis Dare is appearing in her musical comedy "The Street Singer."

At the Grand Theatre, SOUTHAMPTON, Dennis Neilson-Terry and Miss Mary Glynne are appearing in the romantic play "The Honourable Mr. Tawnish." At the Palace is the new revue entitled "Brilliants," including Charles Tolcher, The Edwards Trio, Victoria Maitland, and Jack Thomas. At the Hippodrome Miss Ida Crispi presents the revue "Everybody Step."

At the Royal, STOCKPORT, "The Way of an Eagle" is the attraction. The entertainment at the Hippodrome is provided by E. M. McGuire's company in "Wet and Dry."

At the Opera House, SOUTHPORT, is "The Lilies of the Field," cast including Edna Best, Julian d'Albie, Katharine Pole, and Lilian Mercer. At the Palladium "Crazy Town," an original musical comedy revue, is a success, with Cedric Miller and Pat Aza, the latter a young but promising comedian. Dorothy Pinhoe is the soprano of the company. The Brooklyn Comedy Quartette are warmly welcomed. At the Pavilion "Shavings" is playing to big business, a revue in twelve scenes. Joe Lewis, Dolly Ross, and Nellie Maguire are the principals.

"The Merry Widow" is the attraction at the Empire Theatre, SUNDERLAND. Geo. Graves is appearing in his original rôle as Baron Popoff, and the name-part is being played by Miss Adrienne Brune. Other members of the company are Mr. W. H. Rawlins, Mr. Garth Trevor, Mr. Clifford Seyler, Miss Ileene Evelyn, and Miss Flora Courtenay. At the Theatre Royal there is the revue, "Footlight Frolics," and included in the company playing it are Tommy Gibson, Cecil Barnard, the Brothers Du-Rocke, and the Sisters Roberts. At the King's Theatre there are pictures and varieties by Beryl and May, dancers, and the Bohemian Trio, in a musical programme. The Avenue Theatre, in addition to pictures, presents variety turns by Norma White and Jack Cranston.

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NEXT WEEK'S CALLS.

MONDAY, MARCH 17, 1924.

The Editor relies upon the good faith of managers and others, and cannot accept responsibility with regard to any inaccuracies or changes which may be made in the calls.

BILL MATTER FOR APRIL 7 NOW DUE.

ALBANY WARD THEATRES.

(Note. — Rehearsal at all theatres at 1 p.m., with the exception of the Jubilee Hall, Weymouth, which is at 12 o'clock.)

CHEPSTOW PALACE. — Fred A. Ellis presents "Among the Big Game in Wildest Africa," March 17, 18, 19.

GUERNSEY ST. JULIANS.—Harrison-Frewin Opera Company, March 17 (four days).

JERSEY ALHAMBRA. — Fyne and Dandy.

JERSEY OPERA HOUSE. — "Robin Hood" film.

LYDNEY PICTURE HOUSE.—Fred A. Ellis presents "Among the Big Game in Wildest Africa," March 20, 21, 22.

PORTLAND PALACE.—Frank Buckley's Repertoire Company.

SALISBURY PALACE.—W. Ellis Slack presents "Odds and Ends."

STROUD PALACE.—Messrs. Tissington and Craig present "Patchwork."

WEYMOUTH JUBILEE HALL. — Messrs. Kimberley and Tully present "Queen of the Cabaret."

YEOVIL PALACE.—Signor and Madame Borelli.

BOSTOCK TOUR.

BLANTYRE PICTURE HOUSE (rehearsal, 5.30).—Eddie George.

HAMILTON HIPPODROME (rehearsal, 1).—Bros. Hanaway's revue, "Oh! I."

IPSWICH HIPPODROME (rehearsal, 11.30).—C. T. Lawrence presents "Wangles of 1924."

IPSWICH LYCEUM THEATRE.—"What Price Loving Cup?" "School for Scandal."

NORWICH HIPPODROME (rehearsal, 2).—New Era Productions present "Top Speed."

NORWICH THEATRE ROYAL.—Company as booked.

PAISLEY RINK PALACE (rehearsal, 12).—The Cardles.

PAISLEY THEATRE.—"One Exciting Night."

BROADHEAD TOUR.

ASHTON UNDER-LYNE HIPPODROME.—Mr. Teddy Cooke's "There You Are Then" revue company.

ASHTON-UNDER-LYNE PAVILION THEATRE.—Barclay and Partner, Smith and Johnson, and picture entertainment.

BURY HIPPODROME. — Mr. Alf. E. Rick's "Parish Relief" company.

ECCLES CROWN THEATRE. — Mr. Walter Bishop's "Dick Whittington" pantomime company.

LIVERPOOL PAVILION THEATRE.—Frank Cass, Gloriana, Pauline Rivers, Allied Revue Girls, Morny Cash, Howard and Wyndham, The Glittos, Soga Trio.

MANCHESTER EMPRESS THEATRE.—Picture entertainment.

MANCHESTER HULME HIPPODROME.—Mr. Ernest Dottridge's "Billy" revue company.

MANCHESTER JUNCTION THEATRE.—The Musical Exceldas and picture entertainment.

MANCHESTER KING'S THEATRE.—Messrs. Burr and William's "Capital Levy" company.

MANCHESTER METROPOLE THEATRE. — Mr. G. W. Palfreyman's "Drawing the Dole" company.

MANCHESTER OSBORNE THEATRE.—The Broadhead Dramatic Co. present "Two Little Drummer Boys."

MANCHESTER QUEEN'S PARK HIPPO.—Mr. Harry Warburton's "Shavings" revue company.

MORECAMBE WINTER GARDENS.—Picture entertainment.

PRESTON PALACE THEATRE.—Picture entertainment.

PRESTON ROYAL HIPPODROME.—Mr. John D. Roberton's "What Cheer" revue company.

SALFORD ROYAL HIPPODROME.—Lola Milton, Alf. Thomas, and picture entertainment.

KENNEDY CIRCUIT.

DUDLEY OPERA HOUSE (rehearsal, 12).—Geo. Sax's Revue, "Annual Album."

WEST BROMWICH EMPIRE (rehearsal, 12.30).—R. G. Blackie presents "Reflections."

LONDON SYNDICATE HALLS.

(See page 15.)

LONDON THEATRES OF VARIETIES, LTD.

(See page 10.)

MACNAGHTEN TOUR.

(Rehearsals at all halls at 12 o'clock.)

BLACKBURN.—William Nokes' Grand Olympian Circus.

BRADFORD.—William de Lacy's "His Lucky Wife."

BURNLEY.—Four Lafittes, Two Elites, Fred Walmsley, Fred Huchings, Linga Singh, Denise and Jan, Val Fenton.

CARLISLE.—Skating Nelsons, Marriott Edgar, Howe and Watt, Beryl and May, Sydney Edwards, Musical Maples, Hayden and Nevard.

HALIFAX. — Vera Rudd and Partner, Arthur Ferriss, Nora and Barney Moore, Meade and Rennie, Daly Marr Trio, The Cymraes, Bryn Gwyn.

HUDDERSFIELD.—Dorval and Dalcy, Jass and Jessie Clarkson Rose, Dudley Dale, V. M. Gaston, Robert Bemand, Ackerman and Wynne.

LEICESTER.—Company as booked.

SOUTHAMPTON. — Arthur Sleep's "Have a Peep."

WARRINGTON. — Le Mounier, Billy Reeves, Clark and Brenton, Herbert La Martine, Margaret Cash, Henry Carlton, "Who Is She?"

MOSS' EMPIRES.

BIRMINGHAM EMPIRE (rehearsal, 12.30).—Julian Wylie presents "Yes, We Have." Cast includes Rebla.

BIRMINGHAM GRAND (rehearsal, 1).—Syd Moorhouse, Will Tyler, Coram, George Jackley, Trix Sisters, Winifred Ward, Agar Young.

BRADFORD ALHAMBRA (rehearsal, 12.15).—Julian Wylie presents "Dancing Mad." Cast includes Mona Vivian and Jos. Alexandre.

CARDIFF EMPIRE (rehearsal, 1).—Fred Karno presents "The Love Match." Cast includes Billy Danvers and Jean Allistone.

EDINBURGH EMPIRE (rehearsal, 12).—Laveen and Cross, Frank Benson, Adrian V. Samoiloff presents "Music and Magic," Fred Barnes, Johnson Clark, The Vedras, Wensley and Dale.

FINSBURY PARK EMPIRE (rehearsal, 1).—Tom Arnold presents "Seeing Life." Cast includes Edwin Lawrence.

GATESHEAD EMPIRE (rehearsal, 1).—"Only a Joke."

GLASGOW ALHAMBRA (rehearsal, 11).—Weaver Bros., Russell Thorndike & Co., "Look Out," Capt. Alban Roberts, Harry Rappi, Les Stadium, Fred Stafford.

GLASGOW COLISEUM (rehearsal, 11).—"Armageddon."

GLASGOW EMPIRE (rehearsal, 11).—Rolf Slater, The Doves, Du-Calion, Daisy Wood, Naughton and Gold, Elsie Bower and Billy Rutherford, Lena Brown.

HANLEY GRAND THEATRE (rehearsal, 1.30).—Lauri Howard, Renee and Godfrey, Kharum, David Poole, "Look Out," Dolly Elsworthy, Lillian Burgiss.

HULL PALACE (rehearsal, 1).—Frederic Bentley and Co. in "All in Favour."

LEEDS EMPIRE (rehearsal, 1).—John Lester presents "The Round-Up of 1924." Cast includes Harry and Burton Lester, Chick Farr.

LIVERPOOL OLYMPIA (rehearsal, 1).—Matheson Lang in "The Phantom Ship."

LONDON HIPPODROME (rehearsal, 11).—Moss' Empires, Ltd., present Julian Wylie's "Leap Year."

MANCHESTER PALACE THEATRE (rehearsal, 11).—"Little Nellie Kelly."

NEWCASTLE EMPIRE (rehearsal, 1).—Harry Day presents "Ideas" (2nd week).

NEW CROSS EMPIRE (rehearsal, 1).—Malvina, Geo. and Volo, Keith and Joan Dingley, Hetty King, Burr and Hope, Neil McKay, George French.

NEWPORT EMPIRE (rehearsal, 1).—"Pit-Pat."

NOTTINGHAM EMPIRE (rehearsal, 1).—Harry Day presents "Crystals." Cast includes Kitty Colyer and Jimmie Leslie.

PRESTON EMPIRE (rehearsal, 11).—Phyllis Neilson-Terry in "Stigmata."

SALFORD PALACE THEATRE (rehearsal, 10.30).—"Fast and Furious."

SHEFFIELD EMPIRE (rehearsal, 1).—The Maurice Productions present "A Week in a Night." Cast includes Sam Mayo.

SOUTHSEA KING'S THEATRE (rehearsal, 1.30).—"Sodom and Gomorrah."

SOUTH SHIELDS EMPIRE (rehearsal, 1).—"Mirrors."

STRATFORD EMPIRE (rehearsal, 1).—Lew Lake presents "Whispers." Cast includes Archie Glen and Jennie Gregson.

SUNDERLAND EMPIRE (rehearsal, 1).—"Jinks."

SWANSEA EMPIRE (rehearsal, 2).—Jesse L. Lasky presents "The Covered Wagon."

VICTORIA PALACE (rehearsal, 11.30).—Bransby Williams, George Bass, Tom Clare, "Our Palace Girls," Ten Loonies, Sparkling Mozelles, Lily Denville.

WEST HARTLEPOOL EMPIRE (rehearsal, 12).—"Better and Better."

STOLL TOUR.

(See page 15.)

VARIETY THEATRES CONTROLLING CO.

BOSCOMBE HIPPODROME (rehearsal, 1.30).—"The Honeymoon Girl."

BRIGHTON HIPPODROME (rehearsal, 12).—Kenna Bros., George Mozart, Blake and Bonner, George Lee, Bert Errol, Scott and Whaley, Three Swifts, Lena and Peggy Chisholm.

LEEDS HIPPODROME (rehearsal, 12).—"You'd Be Surprised."

LIVERPOOL HIPPODROME (rehearsal, 12).—"Everybody Step."

NEWCASTLE HIPPODROME (rehearsal, 12).—"Suzanne."

PARIS ALHAMBRA.—Period commencing March 7, 1924.—Georgel, Lecardo Bros., Five Londonias, Joe and Willy, Culpitt, Les Mazden, Cunard and Sister, Cycling D'Ormondes, MacCarthy, Poley and Partner, Frank and Somers, De Biere, Flying Julians, Lombardi.

PORTSMOUTH HIPPODROME (rehearsal, 12).—"The Rainbow."

SHEFFIELD HIPPODROME (rehearsal, 12).—"The Last Warning."

SOUTHAMPTON HIPPODROME (rehearsal, 12.30).—Royal Italian Circus.

SOUTHEND HIPPODROME (rehearsal, 12).—"Zip," and Iris and Phyllis.

WOLVERHAMPTON HIPPODROME (rehearsal, 12).—"Cabaret," Sam Hilton.

MISCELLANEOUS.

ALDERSHOT HIPPODROME (rehearsal, 1).—Messrs. Warden and Hooper present "Our Liz."

ALDERSHOT.—ALFRED BERT'S MILITARY HALLS (rehearsal, 12, at Stanhope Theatre).—The Musical Seymours, Earle and Richardson, Craven and It, Gordon and Queenie Scott, Ted E. Ramsden, Ivy Forster, Syd. Wyko, Helen Ashleigh, Bert Silvertone.

ASTON HIPPODROME (rehearsal, 12).—Terry Wilson, King Luis & Son, Stewart Morton and Maisie Wood, Le Dair.

AYR PAVILION. — Will Dalton's "Heads or Tails."

BATH PALACE.—"The Real Thing" Revue.

COVENTRY HIPPODROME (rehearsal, 1).—T. Elder Hearn's "Rumours of 1924."

EDMONTON EMPIRE (rehearsal, 12).—Jack Buchanan presents "Battling Butler."

GOLDERS GREEN HIPPODROME (rehearsal, 12).—New Shakespeare Company.

(Continued on Col. 4.)

JACK WARMAN, [Photo, George Colman]
The Stick of Mirth.

In the new Super Revue, "Top Speed," by R. P. Weston and Bert Lee, the above comedian is now featuring in this production, which is being played in town this week at the Hippo., Balham. Next week—Hippo., Norwich. Coms.—Michael Lyon.

ORCHESTRAL ITEMS.

(Continued from page 7.)

FRANCIS AND DAY.

At the splendid new picture house which now adorns Princes-street, Edinburgh, Prof. Mitchell, most talented of musical directors, has been making a special feature of the firm's hits, notable among them being "'Maggie!' 'Yes, Ma!'" "Dreamy Melody," and "Barney Google," items that have given the keenest pleasure to the audiences that flock thither.

Visitors to the ballroom of the Marine Gardens at Edinburgh, which compares in point of size and the excellence of its floor with any in the kingdom, are loud in their praises of the fine orchestra, so ably presided over by J. Stone, who adds to his many accomplishments that of being a brilliant pianist. He is a great admirer, as are the patrons of the establishment, of the publications of the house, a large percentage of the same always being found on his well-balanced programmes.

Gerald Bright and his talented body of instrumentalists are at the Metropole Hotel, Blackpool, featuring a large proportion of the current hits of the firm just now, "'Maggie!' 'Yes, Ma!'" "Wonderful One," and "Barney Google," being among the special favourites.

M. L. Luna, the chef d'orchestre at the Stoll Picture House, Newcastle, whose name stands for all that is brightest and best in programme framing, is including both "Wonderful One" and "'Maggie!' 'Yes, Ma!'" in them just now with gratifying results.

Fredk. E. Spreadbury and his famous Coney Island Band have at the Empire, Newcastle, been experiencing great and deserved success, "Wonderful One" proving a *tour de force* under his leadership.

The keenest interest is being evidenced by musical directors everywhere in the new numbers that are being issued by the firm. They comprise the delightful waltz entitled "When Lights are Low," and the following fox-trots, "Easy Melody," "Linger Awhile," "Mamma Loves Papa—Papa Loves Mamma," "Get Me Going," and "Oh! You Little Sun-uv-er-Gun!"

The management of the Grand Palace, St. Albans, are to be congratulated on giving patrons really first-class variety acts with their usual picture programme. Many prominent entertainers have appeared here, and last week the Chisholm Sisters (Peggy and Lena) and John Moore, the Scottish baritone, proved most welcome contributors. The resident manager, Ed. Whiting, does all in his power to make his artists comfortable, and even finds time to play a round of golf with them during the week.

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(Continued from col. 2.)

GRANVILLE, WALTHAM GREEN (rehearsal, 12).—Revue, "Jassland."

KEIGHLEY HIPPODROME (rehearsal, 12).—"The Rotters."

KINGSTON EMPIRE (rehearsal, 12.45).—Messrs. Walls, Henson, and J. B. Howard present "Tons of Money."

LEITH ALHAMBRA (rehearsal, 12).—"Winners of 1924."

NORTHAMPTON NEW THEATRE (rehearsal, 12).—"Partners Again."

PENGE EMPIRE (rehearsal, 12).—"Jig Saw."

READING PALACE THEATRE. — "Klu Klux Klan."

ST. ALBANS GRAND PALACE (rehearsal, 12).—Haley's "La Grande" revuette company, Leslie Glenroy.

WOKING GRAND.—"Lizzie" Revue.

WORTHING THEATRE ROYAL.—"All the Rage" Revue.

YARMOUTH HIPPODROME. — "Bill Out of Work" Revue.

Occupying a prominent position in the bill at the Holborn Empire last week, Conn Kenna and his partner were responsible for much hearty laughter with their novel act. Conn, who has been re-engaged by Fred Clements for his panto. at the Theatre Royal, Sheffield, commences a provincial tour at the Hippo., Brighton, next week.

At the London, Shoreditch, last Thursday afternoon a complimentary benefit was given to Reg. Freeman, who has just completed ten years there. Reg. was presented with a gold cigar case suitably inscribed, and a cheque. The presentation was made by Mr. Allen, the proprietor, who was introduced to the audience by Mr. Leslie Conroy.

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PLAYS.

AFRIKANDER, THE.—March 17, His Majesty's T., Carlisle.
ALADDIN (REGENT). — March 10, Queen's, Farnworth.
ARE YOU A MASON?—March 10, O.H., Scarborough.
AT MRS. BEAM'S.—March 10, T.R., Windsor; 17 T.R., Aldershot.
BAT, THE.—March 10, Artillery, Woolwich; 17, Royal, Halifax.
BATTLING BUTLER.—March 10, Leicester; 17, Edmonton.
BEAUTY PRIZE, THE (GROSSMITH AND MALONE).—March 10, Lyceum, Sheffield; 17 Royal, Birmingham.
BEAUTY PRIZE, THE.—March 10, O.H., Burnley; 17 T.R., Hanley.
BEGGAR'S OPERA, THE (LYRIC T. VERSION).—March 10, Grand, Lancaster; 17, Eden, Bishop Auckland.
BEGGAR'S OPERA, THE (LYRIC T. VERSION).—March 10, H.M., Aberdeen; 17, Lyceum, Edinburgh.
BELLE OF NEW YORK.—March 10, Alexandra, Stoke Newington; 17, Artillery, Woolwich.
BENSON, SIR FRANK.—March 10, O.H., Harrogate; 17, Prince's, Bradford.
BETTY.—March 10, T.R., Bury; 17, T.R., St. Helens.
BLUEBEARD'S EIGHTH WIFE (BLUE CO.).—March 10, Portsmouth; 17, Shrewsbury.
BLUEBEARD'S EIGHTH WIFE (RED CO.).—March 10, Glasgow; 17, Aberdeen.
BLUEBEARD'S EIGHTH WIFE (WHITE CO.).—March 10, Brixton T.
BLUE BIRD, THE.—March 10, Wimbledon.
BOHEMIANS, THE.—March 10, Royal, Norwich; 17, New Theatre, Cambridge.
BRITISH NATIONAL OPERA CO. — March 10, O.H., Manchester.
BROADWAY JONES.—March 10, Ardwick, Manchester.
CABARET GIRL, THE.—March 10, T.R., Hyde; 17, O.H., Leicester.
CABARET GIRL, THE.—March 10, Lyceum, Edinburgh; 17, Prince's, Manchester.
CAMPBELL, MRS. PATRICK.—March 10, T.R., York.
CARL ROSA OPERA CO. — March 10, T.R., Glasgow.
CARRINGTON (MURRAY) CO.—March 10, P.O.W., Grimsby; 17, O.H., Middlesbrough.
CATHERINE.—March 10, Grand, Swansea; 17, Lyceum, Newport.
CHARLEY'S AUNT.—March 10, Corporation, Chesterfield (3), Royal, Grantham (3); 17, Alexandra, Widnes.
COLLUSION.—March 10, Pleasure Gardens, Folkestone.
COLLUSION.—March 10, Pleasure Gardens, Folkestone.
COMPTON COMEDY CO.—March 10, King's, Greenock; 17, O.H., Perth.
COUSIN FROM NOWHERE.—March 10, O.H., Londonderry; 17, O.H., Belfast.
DEANE (HAMILTON) CO. — March 10, Palladium, Aberdare; 17, Empire T., Swindon.
DENVILLE (ALFRED) REPERTOIRE COS.—Grand, Halifax; Court, Wigan; Arcadia, Doncaster.
DOBELL, W. L.—March 10, Town Hall, Antrim (4); 14, Protestant Hall, Ballymena.
DORAN, CHARLES.—March 10, Gaiety, Dublin.
D'OYLY CARTE OPERA CO.—March 10, Grand T., Falkirk; 17, King's, Greenock.
DUNSTAN, EDWD., SHAKESPEAREAN CO.—March 10, Pavilion, Tenby; 17, Hippo., Llanelly.
EDGE O' BEYOND.—March 10, T.R., Aldershot.
FLAME, THE. — March 10, Hippo., Golders Green.
FORBES ROBERTSON, F., CO.—March 10, Eden, Bishop Auckland; 17, T.R., Sheffield.
GABRIELLE.—March 10, Borough, Stratford; 17, Grand, Blackpool.
GARDEN OF ALLAH.—March 10, Burnley.
GAY YOUNG BRIDE, THE.—March 10, Royal, Halifax; 17, Huddersfield.
GIPSY PRINCESS. — March 10, Empire, Croydon.
GOOD LUCK.—March 10 and 17, T.R., Leeds.
GREEN GODDESS, THE.—March 10, Prince's, Bristol; 17, Royal, Newcastle.
HIS LUCKY WIFE.—March 10, O.H., York.
HONOURABLE MR. TAWNISH, THE.—March 10, Southampton; 17, Playhouse, Cardiff.
IRENE.—March 10, Empire, New Cross.
JEFFERSONS, THE.—March 10, Shakespeare, Liverpool; 17, Winter Gardens, New Brighton.
KATINKA.—March 10, Royal, Nottingham; 17, Grand, Derby.
KISSING TIME.—March 10, T.R., Norwich.
LADY OF THE ROSE, THE.—March 10, Alhambra, Barnsley; 17, T.R., York.
LADY OF THE ROSE, THE.—March 10, Hippo., Gloucester; 17, T.R., Bath.
LAST WALTZ, THE. — March 10, T.R., Bath.
LAST WARNING, THE. — March 10, Hippo., Newcastle.
LIE, THE.—March 10, Playhouse, Cardiff; 17, T.R., Portsmouth.
LIGHTS O' LONDON.—March 10, Coliseum, Ilkeston.
LIKES OF HER, THE.—March 10, Winter Gardens, New Brighton; 17, County, Reading.
LILAC TIME.—March 10, T.R., Newcastle; 17, King's, Glasgow.
LILIES OF THE FIELD, THE (DEE CEE).—March 10, O.H., Southport; 17, W.G., Southport.
LITTLE BIT O' FLUFF. — March 10, H.M.T., Carlisle.
LITTLE DAMOZEL. — March 10, West Pier, Brighton.
LITTLE DUCHESS.—March 10, T.R., Hanley; 17, T.R., Blackburn.
LITTLE NELLIE KELLY.—March 10, Palace, Manchester.
LOVE MATCH.—March 10, Empire, Newport.
MAGICIAN, THE. — March 10, County, Reading; 17, West Pier, Brighton.
MAID OF THE MOUNTAINS.—March 10, H., Accrington.
MARSH (ALEXANDER) SHAKESPEAREAN CO.—March 10 and 17, O.H., Wakefield.
MATHESON LANG.—March 10, Royal, Brighton; 17, Olympia, Liverpool.
MERRY WIDOW, THE.—March 10, Empire, Sunderland; 17, Court, Liverpool.
NEILSON-TERRY, PHYLLIS.—March 10, King's, Glasgow; 17, Empire, Preston.
NOVELLO (IVOR) CO.—March 10, Grand, Blackpool; 17, Shakespeare, Liverpool.
"OH! BETSY!"—March 10, Hippo., Great Yarmouth.
OLD WOMAN WHO LIVED IN A SHOE, THE.—March 10, Pav., Liverpool.
O'MARA OPERA CO.—March 10, King's, Kilmarnock.
OUR BETTERS.—March 10, Lyceum, Newport; 17, Palace, Westcliff.
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OUTSIDER, THE.—March 10, T.R., Bolton; 17, W.G., New Brighton.
OUTWARD BOUND (No. 1 Co.).—March 10, R., Birmingham.
OVER THE HILL.—March 10, O.H., St. Helens; 17, T.R., Pontypool.
PADDY THE NEXT BEST THING. — March 10, T.R., King's Lynn; 17, Pal., Scunthorpe.
PARTNERS AGAIN.—March 10, P.O.W., Birmingham; 17, Gaiety, Hastings.
PETER PAN.—March 10, Prince's, Bradford; 17, Grand, Leeds.
PHI-PHI.—March 10, Hippo., Southend; 17, Hippo., Croydon.
PLUS FOURS.—March 10, Grand, Oldham.
PRISONER OF ZENDA.—March 10, P.O.W., Grimsby.
PRIVATE SECRETARY.—March 10, New, Cambridge; 17, O.H., Cheltenham.
RAYNOR REPERTORY CO.—March 10, Hippo., Richmond; 17, T.R., Leamington.
RETURN OF SHERLOCK HOLMES.—March 10, Grand, Hull; 17, T.R., Huddersfield.
ROMANCE.—March 10, T.R., Exeter; 17, Grand, Swansea.
ROTTERS, THE.—March 10, T.R., Dewsbury; 17, O.H., Keighley.
SIR JACKANAPES. — March 10, T.R., Bournemouth.
SO THIS IS LONDON.—March 10, Court Theatre, Liverpool.
SPECIAL LICENCE.—March 10, O.H., Blackpool; 17, Grand, Hull.
STOP FLIRTING.—March 10, Grand, Leeds; 17, Grand, Wolverhampton.
STORY OF THE ROSARY.—March 10, R., Chester.
STREET SINGER. — March 10, Hippo., Sheffield.
SUZANNE.—March 10, Empire, Sheffield.
SYBIL.—March 10, T.R., Lincoln; 17, Palace, Nelson.
TERRY (FRED) CO.—March 10, O.H., Belfast; 17, Gaiety, Dublin.
THREE BIRDS.—March 10, Repertory T., Nottingham; 17, T.R., Lincoln.
TONI.—March 10, Empire, Preston.
TONS OF MONEY (BLUE).—March 10, Wood Green; 17, Empire, Kingston.
TONS OF MONEY.—March 10, Burton-on-Trent; 17 Coventry.
WAY DOWN EAST.—March 10, Hippo., Altrincham; 17, Victoria, Burnley.
WHAT EVERY WOMAN KNOWS.—March 10, King's, Hammersmith; 17, Wimbledon.
WHIRLED INTO HAPPINESS. — March 10, O.H., Crewe; 17, T.R., Grantham (3); 20, Corporation, Chesterfield (3).
WIDOW'S HUSBAND.—March 10, Pontefract; 17, O.H., Londonderry.

REVUES

ANNUAL ALBUM.—March 10, Empire, Penge.
APRIL SHOWERS. — March 10, Palace, Bath.
BARNSTORMERS, THE.—March 10, Empire, Brixton.
BILL OUT O' WORK.—March 10, Grand T., Peterborough; 17, Hippo., Yarmouth.
BILLY.—March 10, Empire, Ashton-under-Lyne.
BOUQUETS.—March 10, Luton; 17, Cheltenham.
BRAIN WAVES.—March 10, Hippo., Derby.
BRILLIANTS.—March 10, Palace, Southampton.
CABARET.—March 10, Boscombe Hippo.
CABARET NIGHTS.—March 10, Empire, Birmingham.
CAPITAL LEVY.—March 10, Hippo., Putney.
CHARLIE GOES EAST.—March 10, Granville, Walham Green; 17, T.R., Worthing.
CRYSTALS.—March 10, Empire, Swansea; 17, Nottingham.
DANCING MAD.—March 10, Empire, Nottingham.
DANCING TIME.—March 10, Walthamstow Palace.
DOWN SOUTH.—March 17, New Hall, Bargoed.
EPISODES.—March 10, Wolverhampton.
EVERYBODY STEP.—March 10, Hippo., Southampton.
FAGS.—March 10, Hippo., Wolverhampton; 17, Olympia, Shoreditch.
FOOTBALL MATCH.—March 10, Palace, Blackburn; 17, Empire, Sheffield.
FRENCH FOLLIES.—March 10, Hippo., Manchester.
FUN SHOP.—March 10, East Ham Palace.
GINGER.—March 10, Metropolitan.
GO AS YOU PLEASE.—March 10, Empire, Kingston.
GOOD IDEA.—March 10, Hippo., Chesterfield.
GOODS, THE.—March 10, Empire, Kingston; 17, T.R., Windsor.
GOING SOME.—March 10, Hulme Hippo.
GUESS THE TITLE. — March 10, T.R., Edinburgh.
HIGH HEELS AND SILK STOCKINGS. —March 10, Palace, Nelson; 17, Hippo., Rochdale.
HONEYMOON GIRL.—March 10, Hippo., Willesden; 17, Hippo., Boscombe.
IDEAS.—March 10, Newcastle.
JIG SAW.—March 10, Bedford, Camden Town.
JINKS.—March 10, Empire, South Shields.
KICK-OFF.—March 10, Palace, Salisbury.
KU-KLUX-KLAN.—March 10, New, Northampton.
LEAP YEAR.—March 10, Olympia, Liverpool.
LIZZIE.—March 10, New T.R., Worcester.
LOVE SCHOOL, THE.—March 17, Grand, Mansfield.
MARGUERITE.—March 10, Col., Radcliffe; 17, Palace, Bordesley.
MENU.—March 10, Court T., Warrington.
MIRRORS. — March 10, Empire, West Hartlepool; 17, South Shields.
NINE O'CLOCK REVUE, THE.—March 10, O.H., Middlesbrough; 17, Court, Wigan.
OH! NORMAN.—March 10, Empire, Belfast.
ONLY A JOKE.—March 10, Pavilion, Armadale; 17, Empire, Gateshead.
ON THE DOLE.—March 10, Hippo., Nottingham; 17 Palace, Oldham.
ON THE RUN.—March 10, T.R., Worthing.
RADIOS.—March 10, Hippo., Leeds; 17, Southport.
RECORDS.—March 10, Jubilee H., Weymouth.
ROUND UP, THE. — March 10, Palace, Hull.
SCANDALS OF 1924.—March 10, Warrington.
SEARCH ME.—March 10 Hippo., Aldershot.
SEEING LIFE.—March 10, Empire, Stratford.
SHUFFLE ALONG. — March 10, Met., Bootle.
SKITS AND MEMORIES. — March 10, Metro., Glasgow.
SPANGLES.—March 17, East Ham.
SPARE PARTS.—March 10, Hippo., Ipswich; 17, Hippo., Derby.
STELLA.—March 10, Col., Kettering.
TAKE A REST.—March 10, T.R., Aston.
TOODLE-OODLE.—March 10, R., Smethwick.
UNEMPLOYED.—March 10, Empire, Edmonton.
VANITIES. — March 10, Hippo., Portsmouth; 17, Empire, Islington.
WANGLES OF 1924.—March 10, Norwich Hippo.
WEEK IN A NIGHT.—March 10, Olympia, Dublin; 17, Empire, Sheffield.
WHAT CHEER?—March 10, Metropole, Manchester.
WILD OATS.—March 10, Palace, Carlisle.
WINNERS.—March 10, Paisley T.; 17, Alhambra, Leith.
YES, WE HAVE.—March 10, Empire, Cardiff; 17, Empire, Birmingham.
YOU'D BE SURPRISED.—March 10, Hippo., Liverpool.
ZIP.—March 10, Chelsea Palace.

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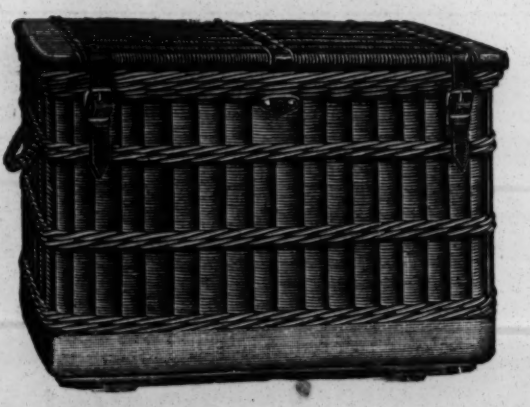
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In Harry Slingsby's "ZIP"
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Harry's idea of getting an appetite would make a great scene. But why the walk to Buckingham Palace? Did he forget that he had the King and Queen of Revue with him? When the twenty got to fifty he knew he was walking the wrong way, so we turned back!

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The Scotch Comic. In His Own Act
Next Week, EMPIRE, NEW CROSS
Still in Scotland, but London wants me, so I must away!

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"On the Road to Anywhere" "Pottering Along"
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AND PARTNER
This and Next Week, THE LONDON CLUB, W.
Doing as well as I can while I can!
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The above Council invite proposals for the provision of Alfresco Entertainment on the Rhos Promenade, free privilege (site to be selected). It is suggested that the ground be visited before the submission of an offer, which should reach the undersigned before Thursday, the 27th instant.

JAMES AMPHLETT, Clerk to the Council.
Council Offices, COLWYN BAY, 10th March, 1924.

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ARTISTS' DEPARTMENT Negotiations—A. D. DAVIS.
Dates—LLEWELLYN JOHNS.
Address all communications to the Managing Director.

CALLS FOR MARCH 17, 1924.

THE LONDON COLISEUM.
Rehearsal at 10 a.m. for—
Germaines, Dollie & Billie, Samson, 5 Kaeths, Ernest Hastings, Bioscope.

STOLL PICTURE THEATRE, KINGSWAY (London Opera House).
Pictures and Varieties.

THE HACKNEY EMPIRE.
Rehearsal at 12 noon for—
Norman Carrol, O'Gorman Bros., Kimberly & Page, Stella Browne, Sermany Troupe, Cronin Bros., Jack Stocks, Bioscope.

SHEPHERD'S BUSH EMP.
Rehearsal at 12 noon for—
Company as booked.

THE CHISWICK EMPIRE.
Rehearsal at 12 noon for—
Company as booked.

WOOD GREEN EMPIRE.
Rehearsal at 12 noon for—
Company as booked.

ARDWICK GREEN EMPIRE.
Rehearsal at 12.30 p.m. for—
Company as booked.

BRISTOL HIPPODROME.
Rehearsal at 12.30 p.m. for—
Dan Leno Junr., and Company as booked.

BEDMINSTER HIPPO.
Pictures and Varieties.

LEICESTER PALACE.
Rehearsal at 12 noon for—
Company as booked.

MANCHESTER HIPPO.
Rehearsal at 10 a.m. for—
Frank & Vesta, Yvonne George, Alice Craven, Darty & Partner, Malcolm Scott, Addison & Mitrenga, Bioscope.
(Matinees Monday and Tuesday.)

EMPIRE THEATRE, CHATHAM.
Rehearsal at 2 p.m. for—
Company as booked.

And in association with the above—

THE ALHAMBRA, LONDON, W.C.
Rehearsal at 10 a.m. for—
Talbot O'Farrell, Neil Kenyon, Rich & Galvin, Bioscope.

NOTE.—Artists engaged at any of the above theatres should send photos for display in front of the house to Manager, to be returned at the end of the week.

NOTE.—All Sketches played at the above theatres must be licensed by the Lord Chamberlain, and a copy of the licence together with script as licensed, must be sent to the Stoll Offices at least 21 days before date of performance.

14 BAND PARTS REQUIRED for all Theatres except the London Coliseum, which requires at least 20, including 4 first Violin Parts, 3 second Violin Parts, separate 'Cello and Bass Parts, full Wood, Wind and Brass, Conductor. (Harp and Organ if required.)

STAGE DEPARTMENT.—Songs proposed to be sung should be submitted, and special stage requirements stated, in letters marked "Stage Department," by Artists three weeks before opening.

ADVERTISING MATTER.—Bills, Blocks, Photographs, and specimens of Pictorials really representing the Act, should be forwarded three weeks before opening. If return of photographs required, please state so.

COARSENESS, VULGARITY, &c., is not allowed. The Licensing Authorities forbid this and the majority of the public resent it. This intimation is only rendered necessary by a very few artists.

ARTISTS' SCENERY AND PROPERTIES must be fireproofed, or they cannot be brought into the theatre. This is by order of the Licensing Authorities.

BUSINESS NOTICE OF GENERAL APPLICATION.—No order or contract for goods or services must be accepted for any of the above Theatres except upon receipt of an Official Form issued from the Offices, London, and signed by either Sir Oswald Stoll or the Secretary, otherwise the Company concerned will not be responsible for same, and will refuse payment. In special cases where goods are required at once, suppliers must look to the individual placing the orders, who will be personally liable, unless an official confirmatory order, signed as above, is received within 48 hours. Invoices must be sent to the Theatre, but monthly statements should be sent to the Head Offices. The individual Company on whose behalf orders are signed is solely responsible for payment. The Management will not hold themselves responsible in the event of loss or damage to any MSS., Songs, &c., submitted for consideration.

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Monday, March 17, 1924.

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NEW OXFORD THEATRE.
Goldwyn's Picture Season.

SOUTH LONDON PALACE.
Rehearsal at 12 noon for—
Company as booked.

BRIXTON EMPRESS.
Rehearsal at 12 noon for—
H. & B. Levey to present "Dancing Time."

WALTHAMSTOW PALACE.
Rehearsal at 12 noon for—
Hilda Stewart and Co. in "Three Wives."

WATFORD PALACE.
Rehearsal at 2.30 p.m. for—
Ray Bros. to present "The Fun Shop."

CHELSEA PALACE.
Rehearsal at 12 noon for—
Alvah. F. Chunn presents "Auntie."

EAST HAM PALACE.
Rehearsal at 12 noon for—
Harry Day to present "Spangles."

TOTTENHAM PALACE.
Rehearsal at 12 noon for—
Ray Bros. Productions to present "The Side Show."

THE METROPOLITAN.
Rehearsal at 12.15 p.m. for—
Veterans of Variety, Bruce Green, Bessie Leslie's Seven Embassy Girls, Bryan O'Sullivan, Haig & Escoe, Chas. Norton, &c.

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VARIETY ARTISTS' BENEVOLENT FUND AND INSTITUTION.

WEEKLY REPORT.

Cost of maintenance of Ben. Institution, about £53. Number of old artists residing there, 45 (ladies 12, men 33). Amount of weekly pensions, £63 6s. 3d. Number of pensioners, 94. Amount of grants, loans, fares, &c., £18 17s.

FELDMANISM

Telephone: Gerr. 4,447. 5,153. 125, 127, 129, SHAFTESBURY AVENUE, W.C.2. Telegrams: "Humfriv, London."

RENEE SUTTON.

Miss Sutton, who sails for South Africa on the 14th inst., with "Brighter London" Company (under I.V.T.A. auspices), has wisely arranged to include her recent big success, "I'm Wild About Wild Men," in her "Brighter London" programme.

FOOTLIGHT FLASHES.

ESTABLISHED.

Quite a number of our new songs have already established themselves high in public favour. "When Will the Sun Shine For Me?" is a notable example, and there are others, such as "A Smile Will Go a Long, Long Way" and "Won't You While Away a Little While With Me," which are also much admired. *And every day sees new winners at Feldman Building.* The wise performer follows Feldmanism, and leads in his profession.

"SOME" FELDMANISTS.

Amongst those who are now specialising on our 1924 numbers may be mentioned Talbot O'Farrell, Daisy Dormer, Daisy Wood, Rosie Lloyd, Billy Merson, Nora Delany, Hilda Glyder, Bert Errol, Walter Williams, Lily Morris, Daisy Taylor, Blaney and Farrar, Randolph Sutton, Fred Curran, J. H. Wakefield, Herbert Clifton, Violet Trevenyon and Rene Ralph. Our weekly "Flashes" show that these artists, and hundreds more, are Feldmanising with pride, pleasure and profit.

SURE SUCCESS.

Nat Goulding, in "Search Me" revue finds "Ten Thousand Years From Now" a "sure success." In the same production, Lena Lloyd scores heavily in "My Sweetie Went Away" and "Bebe."

MAGNETIC.

Talbot O'Farrell is a magnet. He draws a large and ever-growing circle of admirers, and, having drawn them, the Irish entertainer *holds* them. The fact of the matter is just this: Talbot O'Farrell gives the public what they want. *He entertains!* His London season is now in full swing, and, armed with "Ten Thousand Years From Now," "Ould Donegal," "Big Brother," and "What Makes a Business Man Tired?" he goes on from one big triumph to another.

NEVER OUT.

The Apollo Concert Party Minstrels are never out, and they attribute their success in a measure to their programme of Feldman songs, which are featured at every performance under the guidance of that Moore and Burgess and St. James's Hall veteran, L. A. Millais, F.O.S. (Uncle Lynn). Particular successes at present are "Oh, Gee! Oh, Gosh!" "I'm Wild About Wild Men," and "Alabamy Black Sheep."

FOLLOWING IT UP.

Ken Warry, who proved a tremendous success in pantomime at Princes, Bristol, in Feldman songs, is following up the progressive line in "The Real Thing," a new production. "All the Girls Are Fond of a Sailor" is K. W.'s leading line in "The Real Thing."

NOW RELEASED

THE GREAT ORIENTAL FOXTROT SONG

IN A TENT

Band Parts Ready

Price 2/-

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DOROTHY JONES.

In "Winners" revue, presented by Grahame Watson, Miss Jones plays a leading part, and in the "4th Event" features the increasingly popular soprano "shine," "Carissima," with conspicuous success.

FOOTLIGHT FLASHES.

"LOOK OUT."

Jack Goodson presents the act "Look Out," in which much novel shadow dancing is included. The dances are produced by Mlle. Jackquello. The music includes "Joe is Here," "My Sweetie Went Away," and "Crazy Fiddler."

STILL SCORING.

Cellini advises us that he is "still scoring" with "Minnetonka." "Mother Machree" and "Mother in Ireland" are also featured successfully in Cellini's interesting act.

REAL BIG WINNERS.

Dan Kenney describes "My Sweetie Went Away," "Who's Sorry Now?" and "Leave Me With a Smile" as "real big winners." Mr. Kenney has no vacancies for months, and he attributes much of his success to the tunes that have helped to make his turn a triumph.

NEW PALLADIUM PRODUCTIONS.

The new Palladium production, "The Whirl of the World," will have Billy Merson in his usual leading part. Certain new and strikingly original songs which Mr. Merson has written will be featured by him in the revue and published by the House of Hits.

THE PALATINE SINGERS.

Tom Barry, writing for the above-named popular combination, says: "The Feldmanism medley which we have been singing throughout the tour of 'There's Millions In It' has been an enormous success. We want another one, on similar lines, of your latest successes." The Palatine Singers have have had their wish gratified.

"SILHOUETTES."

Ralph Burford, whose "Silhouettes" Concert Party is consistently successful, sends a report of the party's success in Feldman numbers. "Oh, Gee! Oh, 'Gosh!' is a particular favourite, and runners-up are "Mother Loves Me" and "I'm Sitting Pretty in a Pretty Little City."

WELL PLEASED.

Ernie O'Dale (late Ross and Dale) tells us he is well pleased with "Who's Sorry Now?" with which number he is finding the way to success very easy.

MRS. KIMBERLEY'S ATTRACTIONS.

In "Peg's Night Out," "All the Girls are Fond of a Sailor," and "The Bloke that Wrote 'The Sheik,'" will be specially featured. Feldmanism always bulks largely in Mrs. Kimberley's productions.

EXPERT OPINION.

Billy Merson thinks very highly of Lily Morris's new song, "Turned Up."

A FAVOURITE.

In Harry Leslie's "7 Nobodies" Harry Leslie is a favourite, his singing of "Remember the Rose" bringing in generous applause.

SOW FELDMANISM AND REAP FAME.

London: Printed for the Proprietors of "The Era," Limited, 35, Wellington Street, Strand, W.C., by [illegible] 3-9, Dane-street, High Holborn. Wednesday, March 12, 1924.